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A PORTFOLIO OF THREE CROSS-MEDIA COMPOSITIONS:

NOTES FROM THE CONFERENCE, PARALLEL LINES AND MOTHER, BABY, LIFE.

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ABSTRACT

This portfolio of cross-media work comprises three pieces of audio-visual art, accompanied by a written commentary which discusses the motivations, techniques, and technologies which led to the creation of the works themselves.

The common features of the pieces are addressed in terms of aesthetics and techniques. Narrative, in both spoken and text forms, is an essential component of the sonic content of the pieces, together with soundscape materials and visual backgrounds. “Dream Sounds”, euphonious drones and “Siren Voices” are integral parts of each composition. The inclusion of short quotations and samples extracted from broadcast materials is examined. The development of the three compositions from their original concepts is noted and placed within the context of contemporary artistic and cultural practice.

Making art is considered as an essential part of a journey of self-discovery and personal expression. A framework, Gesamtkunstwerk, which achieves these ends under the artist’s sole control, is described, as is the technology which gives it possibility. The emergence of an individual style as the works developed, along with a consistent methodology, is discussed. Practical choices in materials and techniques are critically examined, in both composition and performance phases. Inevitably there is the recognition that this work is just a stage in a considerably longer process and there is more still to be done.

Details of equipment and software used in production are listed together with a description of how they are used. The recording of both sound and video, and their editing processes are described, as is a brief look at the animation process.

The pieces are presented on pen drives as Movie files, together with the video and sound files used in their construction.

CONTENTS

Abstract	i
Contents	ii
Chapter 1 Introduction	1
Chapter 2 Common factors within the pieces – aesthetics	12
Chapter 3 Piece 1: “Notes from the Conference”	23
Chapter 4: Piece 2: “India, Parallel Lines”	32
Chapter 5: Piece 3: “Mother, Baby, Life”	46
Chapter 6: Techniques and technologies	59
Chapter 7: Conclusion	64
Bibliography and media referenced	71
Appendices	77
Addendum 1: Performance Notes from Data 2	83
Addendum 2: Drone Making - an interactive file from Data 2.	104
Addendum 3: Search results “BBC News ageing population”	106
Acknowledgements	108
Surround sound files	[Data 1]
Performance instructions and stereo files	[Data 2]

CHAPTER 1: INTRODUCTION

Why Create Art?

For me, there is a necessity to make original art. It feels as obvious as looking out at the world and demanding that the world looks back, acknowledging your existence. Art gives rise to the word “Behold!” adding value to the artist’s being, just as at the end of each episode of the television series, *The X-Files*, a small voice cries out, “I made this!” (meogxevax 2010) The artist Richard Serra is more specific in his short video, describing his own involvement with creating sculpture:

*I always wanted an alternative existence ... I wanted to study my own sentiments and experiences. I could do that in relation to making art ... It was a place I could always go ... to deal with problems I thought were of interest to me. **And it was important that it not be something that somebody else had done** [my bold].” (San Francisco Museum of Modern Art 2011)*

As well as satisfying this creative compulsion, the artwork must provoke thought, or it is pointless and not art. A good starting point is the example of Dada. Set against the nationalistic frenzies of the so-called Great War, C.W.E. Bigsby (1972, p.9) tells us,

[A] group of writers and artists who were revolted by the war and suspicious of the role which art and literature had come to play ... gradually assumed a consciously subversive role. They ridiculed conventional taste and deliberately set out to dismantle the arts ... in a desire to discover the point at which culture had become infected with a tainted morality...

The Dada artists not only dismantled art, they remade it in their own image, a process that continues now, a century later with artists producing work like *Hate and Power Can Be a Terrible Thing* (Tracy Emin, 2004). What is noticeable in this work is the message; the piece, a

quilt, commemorated the Falklands War during the Thatcher government and bears critical slogans and comments, such as “YOU CRUEL HEARTLESS BITCH”. Emin’s openly polemical work and the art world’s acceptance of it, is a support for my own expressive work, as in “Mother, Baby, Life” (Chapter 5) The art may be naïve but the message is clear and highly political. Dada has grown up and continues to do so.

The surge of paranoid ultra-nationalism that followed the Second World War in the United States of America birthed the traumas of McCarthyism, culminating in the Vietnam war. This may have led to an artistic rebellion similar to that of Dada rising in the *Fluxus* movement. At that time, the German tradition in music had perhaps reached a peak in Stockhausen’s post-Schoenbergian formulaic atonality. A Hegelian antithesis was sparked by the American experimentalists, an extreme example being John Cage’s 1967 piece *Musicircus*, where a collection of people, or artists, or musicians are invited to play, or perform together **as they please** while a mobile audience is free to wander throughout. Lily Díaz (2011) quotes Cage discussing his piece, “You won’t hear a thing. You will hear everything.” This is surely an opposite approach to that of the analytic listening that Schoenberg’s work requires. With all three of my pieces, the attention of the audience is free to drift across sound channels, to the screen, or the three screens in “Parallel Lines”, or the plurality of the split-screens of “Mother, Baby, Life”.

Musicircus belongs to the very 1960’s group of events that were labelled *Happenings*, which were provocative simply because they differed radically from conventional norms of culture. They continued until the millennium and beyond. Emphasising these new different approaches to art, in 1994 two artists, Jimmy Cauty and Bill Drummond went to the Isle of Jura and burnt a million pounds in banknotes.

And a year later, they still don’t know why they did it and what it signifies. Artists have always sought to shock... Cauty says the aim was to push things a little further. To go the whole way and never come back.

From *Kash to Ash*, (1995) *Observer Review*, November 5th.

This was performance art, a provocative artwork at its extreme, with the public being left to explore, or guess at the artists' reasons and motivations: their viewpoints being implicit or hidden within the work. This apparent encryption was taken further in the case of the *Merz Bau* (Gamard, Ch.3). In the 1920s Dada artist Kurt Schwitters started this sculpture in his Hanover house. It grew into a series of grottos or caves, developing into an art environment. The grottos contained what were known as "spoils and relics", found objects, together with donated and stolen items from his friends. These were often intentionally hidden, walled up, invisible to the viewer; nevertheless, playing an important part in the provenance of the sculpture/environment.

As an artist, my own intention is to express personal viewpoints, also in a provocative way; since without provocation, art becomes wallpaper. Thus, I can present my own perspectives to the audience without them being ignored. Sometimes the message may be clear and explicit, like Emin's, or alternatively buried within the layers of sound and animation, implicit and hidden, *Merz Bau* style, but still available, if only in retrospect. As will be seen, the time-stretched voices in the opening of "Mother, Baby, Life" carry an imperceptible semiotic weight.

Personal Viewpoints

I'd rather be a hammer than a nail, Yes I would, if I only could, I surely would

(Paul Simon, *El Condor Pasa*, 1970)

As a performer, there is a choice: to use one's own lyrics, thoughts and viewpoints, or to use another's. No matter how worthy the source is, there is always the awareness that the words are someone else's, that you are fighting someone else's battles for them. Even when their ideas are similar, their life experiences are not: there must be an ideological, or conceptual mismatch. I have my own individual set of viewpoints, which I need to personally express. Failure to do so would result in society's viewpoints being plastered over mine, and by default becoming

attributed to me. To sing another's song, or recite someone else's poetry is valid performance, but their ideas may be attributed to the performer, an incorrect association.

With people being social animals, it is inevitable that each one of us is categorized, being herded into virtual corrals of gender, ethnicity and age. We are seen by the government, hence the media, and thence the users of the media, as representative of our individual demographics. As an adult "white" male, I am identified as an oppressor of the female, a member of the patriarchy. Pauline Hwang (2001) describes my supposed attitude in her poem, *Look at me*:

*what do you see? a product of patriarchy of white male supremacy a model of modesty
postmodernity globility at times not enough feminine at times not enough feminist the
tightrope you've tied twists me up inside can't win you'll fall your sin, you'll crawl down to
your place for your sex, your race...*

This preconception of patriarchal prejudice on the part of the poet needs to be responded to, or even countered. Apologising for having the temerity to be what I am, is wrong, nor can I apologise for the misdeeds of others. Nor should the vegetarian have to apologise to the cattle that his neighbours consume.

In a similar vein, as an ex-colonial I am expected to carry the shame of my ancestors who were builders, railwaymen and educators, and their perceived oppression of the Indian people. Boyhood heroes, even Kipling, have now become villains, whereas the destroyers of the raj, aggressively passive resistors like Mohandas Gandhi, were canonised. In my defence, I use my alibi: I was not yet born.

The final insult is in being an elderly person, and being presented as a burden on society, a parasite on the NHS, and a root cause of homelessness amongst the young, simply for having

achieved the goals that society set for me¹. Yes, I own a house and will probably over-occupy hospital beds in the years ahead: this is my right, which has been promised to me in countless election manifestos throughout my life. I even believed some of them. On a slightly more positive note, however, I am also regarded as a consumer, a bearer of the grey pound. It seems that my personal worth to society is how much I spend on the products appropriate to my demographic, and my obedience to the dictates of the political and economic hegemony.

Naturally, I reject all the above and attempt to present myself and my place in the world positively, via my artworks. “Parallel Lines” was written to answer post-colonial criticism of my existence, while “Mother, Baby, Life” was created as a critique of everything else: its working title was “Rage”.

Gesamtkunstwerk: Why Multimedia?

It [Gesamtkunstwerk] is not meant symbolically but only envisioned and felt. Not thought at all. Colors, noises, lights, sounds, movements, looks, gestures ... are to be linked to one another in a varied way. Nothing more than that. It meant something to my emotions as I wrote it down. If the component parts, when they are put together, result in a similar image, that is all right with me. If not, it suits me even better ... It is all direct intuition. ... If tones, when they occur in any sort of order can arouse feelings, then colors, gestures, and movements, must also be able to do this.

Arnold Schoenberg, quoted in Cook (1998)

Cook answers: “And of course, what I mean is: this is multimedia.”

There is a liminal zone where sonic and visual elements co-exist in balance, neither dominating the other. Attention to one element is countered by the presence of the other. The

¹ These views are asserted in an agglomeration of BBC News articles. The first of ten pages of an internet search for, “BBC News ageing population”, is reproduced in Addendum 3.

trope of the film soundtrack as background-only music may be avoided by losing the plot, taking away the dramatic focus on the visual and the text, and by having a strong sonic presence. The two together, visual and aural senses, can thus be captured, leaving no room for drifting away, for escape. Diego Garro (2012) describes this zone as one where video and sound work together, inextricably linked, referring to Jean Piché, who “advocates the role of video ... as the added domain that transforms an otherwise detached, and essentially individual, acousmatic experience into a collective multi-mediatic one.”

In his article, Garro acknowledges the existence of a spectrum of possibilities from micro-mapped “sounds, music and images [forming a] cohesive synergetic construct” to “discursive associative schemes through which the sonic and visual structures meet ‘somehow’, ‘somewhere’ to form general traits of connotation.”



Marcel Duchamp, *Fountain*.

the visual arts world. The recognition of Marcel Duchamp's classic *Dada* piece *Fountain* as an artwork gave permission for the sonic artist to present quotidian recordings of environmental, or ambient sound as aesthetically appreciable objects, as *soundscapes*. R. Murray Schafer (1977) exhorted us to “become detached from the functioning environment in order to perceive it as an object of curiosity and aesthetic enjoyment,” to appreciate the sonic world as art. In the tradition of the assemblage artist, these *sons trouvés*, found sounds, may be linked, edited and assembled

My own area of work is in the “somehow, somewhere” category where video that I find interesting is linked to a soundtrack that is constructed in part from raw materials from the collection of sound recordings I have accumulated over the years. This is what Anna Deuze (2008) refers to as a *bricoleur's stash*, its incorporation into an artwork being “premised on an acceptance of the multiplicity of non-art subject-matter.” In a sense this parallels the acceptance of the *objet trouvé* by

to provide a soundtrack, or part of the soundtrack, to a relevant or complementary section of video. This is probably audio visual work at its most basic. But just as the video may contain more than one layer, so, frequently will the sound. Soundscape can be expanded with addition of sonic gestures, drones, live performance and other musical components from the “stash” as required. The details can be found in the discussions of the individual pieces.

Contrast this with the cinematic product of *Koyaanisqatsi* (Glass and Reggio, 2002) and the other members of Godfrey Reggio’s trilogy. A series of short scenes, linked by an unspoken narrative of a broken world (*Life Out of Balance* is the second part of its title) is presented with Philip Glass’s orchestral score. Video and sound develop separately, although they carry along the mood of the film together. Without its soundtrack, the film would be a silent travelogue, devoid of interest or meaning. Similarly, the music on its own may be considered dull. But there is a synergy between the aural and visual components, which has taken the film (artwork, event?) to cult status. In the Guardian’s series, *My favourite Film*, columnist and fan, Leon Hickman (2011) quotes director Reggio’s explanation:

It's meant to offer an experience, rather than an idea ... For some people, it's an environmental film. For some, it's an ode to technology. For some people, it's a piece of shit. Or it moves people deeply. It depends on who you ask. It is the journey that is the objective.

And the “journey” is what validates the artwork, the reason why the artist creates the work.

It was a large-screen viewing of *Koyaanisqatsi* in 2008 that alerted me to the possibilities of this kind of audio-visual artwork. My first attempt in the genre was a more traditional music video, *Washday Blues*, 2m 36s, (Edwyn B, 2009); it had video following, and being subordinate to the music, which was a synthesised rhythm and melody, having an edited washing machine accompaniment and vocal quotes taken from detergent commercials. There was no great message there, just an acknowledgement of capitalist advertising and a hint of surrealism.

Following this came a series of pieces which developed the idea of placing non-congruent video to their soundtracks; *Echoes from the Moon*, 5m 16s (Edwyn B, 2010), was one of these, a

minimalist video of richly coloured garden shrubs was set against layers of improvised and echoed guitar work, of which some was reversed. Additional vocal clicks and tones, also processed, together with acousmatic gestures drawn from my bricoleur's "stash" were added. Recorded voices from the Apollo Lunar missions found their way into the mix. These were the starting points from which my praxis has developed.

Cultural Models

Working across the media is traditionally a human-intensive activity. In his conference presentation, Pier Luigi Sacco (2013) identified the industrial scale of the creation of complex artworks as Culture 2.0, the big business corporate model adopted by Hollywood. He considered this a progression from Culture 1.0, where the artist is financed by a patron, still used by wealthy collectors and academia. Sacco identifies the new paradigm of Culture 3.0 as the joint enterprise of artist and cybernetic technology, where the necessity of a production team is obviated by the application of affordable, powerful computer software. Some of these programs are open-source and freely distributable; relevant examples are described in later sections. The creation of complex artworks by a single person, or collaborative team outside capitalist and patronal frameworks is enabled in Culture 3.0. The individual is empowered.

An example of Culture 2.0 is *Koyaanisqatsi*. IMDb lists well over a hundred people in the "Crew and Cast" section² with three optical consultants alone, for example. There is no such listing for Steve Reich's and Bill Morrison's *Different Trains*, (Reich and Morrison, 2016) since this was intended as a live installation: however, a version for public screening by Beatriz Caravaggio (2016), who was commissioned by BBVA in Spain, has a total list of nine participants – four of whom are members of the Kronos String Quartet whose recording was used. This film and that of Bill Morrison exist because of Culture 3.0, technology replacing the industrial scale production team.

² IMDb, https://www.imdb.com/title/tt0085809/fullcredits?ref_=ttspec_sa_1 last accessed, 19th July 2018.

Another case is that of film-maker, Mike Figgis, who was challenged to produce a film in 30 days during a residence at London's Barbican Theatre. He used five unpaid actors, a film crew of three, and created *Kudelski*³, (Figgis, 2015) a thirty-eight-minute movie on a budget of less than five thousand pounds, mostly spent on plane tickets and hotel accommodation for the participants. Computer software, *Final Cut Pro*, and an Apple Mac laptop replaced the giant labour-intensive studios of Culture 2.0, leaving the creator in personal control of the final product.

This last model is where my own compositions are made. I use a standard laptop PC with a small handheld sound recorder for sound work, another laptop for editing video which has been recorded on a handheld camcorder. My specialist software is freeware, or at most standard "home-studio" packages. Like Mike Figgis, I claim control of my pieces and their development. I know that they will turn out according to my intentions, without having to be adapted to the concerns of other stakeholders, since there are none. The disadvantage is that there is necessarily a lack of polish or the finesse that a team of true specialists could provide. However, Carolyn Gregoire's (2013) tongue-in-cheek article, *14 Signs Your Perfectionism Has Gotten Out of Control* gives a very real warning that striving for the very highest standards can lead to "disappointment, failure, depression, and loss of self-esteem". One accepts one's limitations and works accordingly.

Adding Performance

Frequently seen in the exhibition halls at the Tate Modern Gallery in London are artworks, including constructions and sculptures, by Nam June Paik (often robots) and Joseph Beuys (mostly felt and lard). These have a mischievous *Fluxus* air to them, at the same time technically naïve and conceptually sophisticated. At Paik's retrospective exhibition at Tate Liverpool (17 December 2010 – 13 March 2011), I was enthralled by a video of the *Klavier Duett*:

³ The Nagra Kudelski reel-to-reel machine was an early, professional quality, portable reel-to-reel tape recorder used by Truffaut and Godard, also Figgis, hence the film title. (Childs, 2013)

Coyote III by Nam June Paik and Joseph Beuys (2011). The performance was an episode in Beuys' multipart, multimedia *Coyote* series, consisting of scored prose, improvised music, video and performance. There was also a booklet, a post-performance programme containing interviews, opinions and explanations, a concluding part to his Gesamtkunstwerk.

Beuys the performer sprang from his own traumas of the Second World War, just as Pallas Athene sprang fully armed from the brow of Zeus, although Paik took a more conventional academic route to performance, importantly adopting John Cage's chance procedures along the way.

In appreciation, this led to my 2012 performance *Jabb Mafoh III*, (Anderson, 2012) a multi-media piece for the Centenary celebrations at Manchester Metropolitan University. This was conceived as a tribute to Cage, Beuys and Paik: a combination of video, recorded sound, spoken text, live music and performance. There was also a booklet⁴ in the style of Beuys and Paik, used to introduce my performance persona and directly influencing my subsequent work, *Parallel Lines*, discussed below.

Importantly (to me) was the concentration of events in the performance for the audience, a saturation for the senses, plus opportunity for reflection. There was live action there, as texts were duly read but, as with the previous pieces above, there was video, "as the added domain that transforms an otherwise detached, and essentially individual, acousmatic experience into a collective multimediatric one" (Garro, p.105). Most of the performance component was a series of readings, accompanying a series of electroacoustic compositions with videos expanding the semiotic content, always aiming for a balance between the elements.

Around the time of these pieces was the Merging Media Conference, at the University of Kent in Canterbury, where Joanne Scott (2014) demonstrated her praxis of placing and moving live text over existing video, adding and processing live vocal sound, turning what was otherwise a piece of ordinary film of a beach walk into a multimedia (or intermedial) performance artwork.

⁴ See extract in Appendix 1

The text was a series of apparently random words, which found resonance in the voiced and processed sounds. I found this performance, event, or presentation (it was all three) captivating and inspiring. Unlike the software-led pieces which dominate the current multimedia field, Scott's work has a naturalistic, human feel to it. A more recent piece of hers is *Affective Encounters: Intermedia Materials* (Jo Scott, 2016), which moves between speech, processed vocal sound, environmental, acousmatic and instrumental sound. Visually there are landscapes and text (and numbers), body parts with live creation of windows between video layers. Of interest is an event where text is overlapped to the point where meaning disappears into mere patterns, redolent of Katharine Norman's *Making Place*, (Norman, 2013) although the latter falls more closely into Garro's "cohesive synergetic construct" field than Scott's less constrained work.

Both of these artists use live performance, their own or that of collaborators, as an essential component of their work. For various reasons, I find the area of performance within my work to be somewhat problematic. This will be discussed in the contexts of my individual pieces.

Chapter 2: Common factors within the pieces – aesthetics

Siren Voices

... it was the sound of the voices that Nikesh enjoyed, more than the words they spoke.

(Claire North, *84K*, 2018)

Softly and with an inner warmth, the Sirens sing to Ulysses, ensorcelling the unwary male, drawing him ever nearer to the reefs and shoals and his doom. He hears sweet words and gentle laughter. There is an affinity of attraction between the receptive male ear and the sultry female voice, one part of the gamut of gender differences that define the mating game. Of course, not all female voices have this intrinsic quality; there are also the character actors in soap operas who produce harsh tones for their shrewish, nagging parts. Their petulant and cavilling scenes may be drawn from dull reality. But fortunately, art enjoys fantasy and so the warm, seductive voices call out through the media, if not the domestic hearth.

But the fantastic Siren voices do exist, belonging to those French or American women whose elision of words creates a breathy flow of sound; musical instruments played by virtuoso artists. When Jane Birkin and Serge Gainsbourg released the single *Je t'aime moi non plus* (1969), there was an establishment reaction (BBC radio and the Vatican amongst others) against its apparently explicit sexual content. This was largely produced by Birkin's thrilling voice: in actuality, the song's lyrics were full of uninspiring euphemism, particularly for those whose understanding of idiomatic French is less than perfect.

Another controversial voice was that of Ricky Lee Jones. An audio interview with the country and western singer was sampled from one of her recordings, for The Orb's piece *Little Fluffy Clouds*, (1990) without her permission, resulting in the threat of legal action and an eventual financial settlement (Simpson, 2016). Jones's speaking voice was sultry and dreamy despite the mundane subject of the interview. The vibrant sonority of her speech alone was a good enough reason for choosing to work with it.

A third instance of the sensual female voice is its incorporation in recorded extracts from Philip Glass's opera *Einstein on the Beach* (1989). Once more the words are elided, the female voice sounds breathy and relaxed despite the intensity of the word flow (and the chanted count over it). The libretto is nonsensical but the style and delivery is reminiscent of the late-night radio broadcasts designed to accompany long-distance truckers through the dark and lonely stretches of motorways, autobahns and interstate highways. Once more the content is not merely subordinate to the sound, it is irrelevant.

The examples above exemplify the use of the Siren voice in three separate musical genres. All may create dream images of a perfect and seductive woman, producing a positive response from the conditioned male listener. Anecdotally, the female listener may be less than impressed.

In "Notes from the Conference", the speaker is Jenifer Wightman whose vocal tones bring a relaxed warmth to her presentation on toxicity, pollution and the evolution of bacteria.

Dream Sounds - Drones

In various musics, the drone is used as a background grounding layer: the Indian *tanpura*, baroque pedal notes, Gaelic bagpipe drones all belong to this category. The note once sounded continues, perturbed only by changes in the depth of harmonics, being completely subordinate to the over-melodies of the sitar, the recorder, or the chanter. It is there, obvious, but insignificant, like the buzzing of a fluorescent tube, or the susurrations of traffic on a distant motorway. Together, the drone and the over-melody create dyads, giving a semblance of tonality, with occasional minor ninths and quarter-tone major sevenths testing the listener's patience before the fall or rise to the root, the tonic.

In describing his spectral composition *Dérives*, Gérard Grisey is quoted (Féron, 2011) as saying,

What we see is not the musical entity as such but instead its evolution. We are unable to measure the pitch, the duration or the intensity of a given sound; however, we immediately sense the difference in between one sound and the previous one.

This is interesting in that it refers to the way the sounds change, rather than the sounds themselves. The drone develops and grows as an organic process, rather than a series of discrete events.

This is clearly illustrated in *Occam Ocean*, where Éliane Radigue (2017) builds her drone from a single bowed guitar string, then slowly thickens the texture, adding new instruments, new harmonic notes and discordant tones, changing the feel and the dynamics almost infinitesimally, so that the drone becomes much more, developing into an entirety, the whole living composition. The slowness of her changes is compelling, drawing the listener within, to become a phenomenological part of the performance.

More recently, in minimalist composition, the drone has moved closer to the front. In the song, *Heroin* (The Velvet Underground & Nico, 1966), John Cale uses a single viola note with slight variations in expression and added harmonics, a cool and sensual contrast to the subsequent needy freneticism of the rest of the ensemble. The background becomes foregrounded.

A long, synthesised note is sustained throughout Brian Eno's *Thursday Afternoon* (1985), beneath its coating of short tonal gestures. Attention is sustained by changes in the texture of the drone, changes in register, the addition of new pitches, the introduction and fading of harmonics and harmonies. In the booklet that accompanied his 2017 sound and video installation at Santa Monica Gallery in Barcelona, it is stated that "if we not paying attention, [this kind of music] ... needs to be not annoying, and if we are then it needs to be interesting." (Eno, 2017)

Perhaps LaMonte Young came closest to pure drone music in works like the 1962 *Second Dream of the High-Tension Line Step-down Transformer*, (Xanax Terminal, 2015), simple pulsed notes together with their harmonics, leading to combinations with other clashing frequencies.

There is no top layer. At first listening, there is little of substance beyond the mundane, several mournful notes reminiscent of electric buzzing, as of transformers, perhaps interpretable as ships' horns, or passing cars. Further attempts allow the listener to become aware of the subtle harmonics and aethereal interference tones rising and falling hypnotically. In his article on spectral composition, Julian Anderson (2000) recognises Young's contribution to the foundation of the spectral genre referring to his "interest in sounds of long duration and music whose rate of change is very slow." This is an understatement.

On its own, the drone, as a trope or meme in popular western culture, may be considered a source of relaxation, or a meditative aid. As an alternative to silence, it reassures us that we are still alive; the slow changes or gestural insertions retain our attention, distract us from our stressful inner voices. However, given a gentle overlay of a natural soundscape: birdsong, rustling leaves, chuckling brooks, rain and thunder, a cliché has been created, very therapeutic and valid, but still a cliché, so-called *ambient* music, suitable for reiki-massage parlours and airports.

The drone forms an intrinsic part of my praxis, underpinning and uniting soundscape and voices. It is particularly evident in "Notes from the Conference" but can be found in all three pieces.

Text



Like the meditative drone, the presence of text in visual art is a post-modern meme, exemplified in Roy Lichtenstein's pop-art pieces of the 1960s. This example, *As I Opened Fire* belongs to 1964 (Lippard, 1970).

In video, the use of text goes further back, right to the old caption frames in the silent movies.

Whenever the action grew obscure, the audience was

reminded of the story. Text titling is used too in Quentin Tarantino's 1994 movie *Pulp Fiction*, as if referring to chapter titles, or narrative sequences. Artists including Joanne Scott and Katharine Norman (both referenced in the previous chapter) use text as much for its decorative value as for its meaning. In both given examples, the poesy of the text fades into background and confusion, becoming subservient to the sung lyric (Scott, 2016), or the intersecting text patterns of the video (Norman, 2013). This parallels the Siren voices above, the conflict of aesthetics versus semantics.

This is not to deny the possibility of text titling, or indeed of spoken text taking a role in furthering the flow of a piece. As with *Pulp Fiction*, a disjoint in the narrative flow can be disguised through appropriate words-on-screen; also in moments when the meaning disappears behind an unavoidable wall of decorative sound and video, a few textual hints can provide continuity, and the story can then progress. Each section of "Mother, Baby, Life" is introduced with a brief text phrase; each incident in the "Privilege" and "Grief" sections has a spoken comment.

Lists too are important, as strings of information, whether meaningful or otherwise. The trope is well-established in literature, although in music less so. One of the most thoughtful musical lists is contained in Billy Joel's four-and-a-half-minute history lesson, *We Didn't Start the Fire* (Joel, 1989), a rapid-fire list of headline news events between 1949 and 1989. This was melodic, musical and brimming with Joel's charisma. On the other hand, a dry delivery of lists in performance can also carry weight and transmit important data: lists of the world's richest people, statistics of infant mortality, the side effects of common medications all have the capability to produce a reaction in the audience. These lists and others were all used as readings in the performance piece *Jabb Mafoh on Stage* (Edwyn B, 2012). Lists can have power. On the other hand, discarded shopping lists were also used, highlighting the rhythmic quotidian. In the Corfu piece, Jenifer Wightman's (2016) list of oil producers/polluters is foregrounded throughout. In "Parallel Lines", lists of the nations' rivers and native trees provide contrasting content.

Cut-ups, Chance and Serendipity

Tristan Tzara's Dada technique of cut-ups is used in the creation of Art Text, as were the Wightman extracts. Meaning and narrative content are replaced with passages chosen for their sonority, or else by random process, or both. John Cage's use of the technique (again in the world of text) is exemplified in his *Where are we going? And what are we doing?* (Cage, 1968).

Cage, of course, was also (perhaps primarily) a sound artist who used cut-up techniques in many of his works, relying on chance to provide an optimum result. His 1952/3 *Williams Mix* (TheWellesz-Company, 2011) splices short samples of recordings from various sources, which are layered to create a sonic wall of articulate and independent encounters. Software obviates the need for the blade and the splicing tape, but the technique is directly related to the construction of all my pieces.

Closely related to the use of chance as a composition tool, is that of serendipity. There are opportunities that can arise in the course of everyday activity. The Communist Rally in Trivandrum ("Parallel Lines") was not sought for, neither was the demonstration of the Kurds ("Mother, Baby, Life"). The first balanced out its parallel demonstration scene on the UK screen, serendipity providing symmetry.

Reality – the Soundscape

Of course, there is more to soundscape than nature; R. Murray Schafer (1974) provides an extensive list of sound sources and their interpretation. The acoustic and psychoacoustic perceptions are outside the scope of this piece of writing – but the semantic and aesthetic interpretations are important. It is in this zone that soundscape can meet with video, with the sound providing feelings for the experiencer, and the visuals reinforcing the mood, or occasionally subverting it. Or vice versa.

It is not a requirement that the two media should necessarily belong to the same event: the piece *Zagreb Everywhere* by Mirojoy Group (Victor Ingrassia, 2001) contains edited and overlapping still photographs as its visual component. There is also a narrative running throughout, its parts separated by edited and repeated phrases from the Croatian city soundscapes. These place the piece, grounding its separate components: video, text, instrumental music, the reality and the poetical, linking them into a whole artwork. Additionally, the narrator's voice is female and mellifluous.

It is not just the everyday street recordings that we use for contextualising: there are specific sounds, noises, and sonic hints that can be added to the mix. Schafer (1974, Chapter 7) comments on Respighi's 1924 tone poem *Pines of Rome*, (Respighi, 2013) where recorded bird song was included to provide the scene's bucolic and bosky atmosphere. He also refers to Russolo's *Art of Noise* 1913 manifesto in which he imagines:

...our orchestration of department stores' sliding doors, the hubbub of the crowds, the different roars of railroad stations, iron foundries, textile mills, printing houses, power plants and subways. And we must not forget the very new noises of Modern Warfare.

Schafer (1974, p.111)

The crowds of Trivandrum and Birmingham together with the hubbub of traffic and trains in "Parallel Lines" all provided soundscape material, as did the grazing Corfiot sheep. Guillaume Dujat's live sonic barrage in the "War" section of the third piece acknowledges Russolo's influence.

The weather, rain and thunder, feature in Luc Ferrari's 1977 piece *Presque Rien No. 2* (Sebastian H. M. Murdock, 2015), providing a signifying underlay to the gestural themes. Weather also features in my own piece "Mother, Baby, Life", rain providing the rather hackneyed "sympathetic weather" of the sad scenes in the movies: this is, of course, as valid as the organ which plays in a minor key at the funeral, and is equally atmospheric.

The use of extracts from the soundscape is now commonplace in music with the voices of whales, seagulls, motorcycles and aviaries included as Alan Hovhaness, The Shangri-Las and John Cage would testify. I personally find crows and railway trains particularly useful.

Samples and Quotations

The use of samples of other people's recorded work is now controversial; there is an industry in music litigation where software is used to "recognise" what may be considered similarities to the work of other artists, particularly those contracted to major corporations. The fate of George Harrison's *My Sweet Lord* was decided in the 1976 case ABKCO Music, Inc. v. Harrisongs Music, Ltd. Another case awarded the royalties from Richard Ashcroft's *Bittersweet Symphony* to the providers of a twelve-note sample.

Fortunately, there is an exception granted by the UK government (Intellectual Property Office, 2014) allowing samples for "Parody, Caricature and Pastiche". These appear as familiar voices from the entertainment media, fragments of speeches and news reports, snippets of music, longer pieces too, as long as they are subjected to process and alteration. This has been an open window to be exploited.

I have used short spoken quotes from movies and taken pieces of music for processing, the former minimal, the latter rendered to nearly unrecognisable. Longer pieces have been included where their origin cannot be challenged, or proved. In these cases, the original recognisable voices of soloists have been cosmetically altered and distorted. Similarly, snippets from still photographs have been used to provide visual content.

In the light of the newly adopted EU Article 13, there is some doubt about the future legality of the sampling process. Clarification is awaited.

Visual Backgrounds

The seen elements of multi-media art can be grouped by their intention of use, as well as their means of production. Furtherance of the narrative is obvious, as in scenery to match a story, overtly stated or otherwise. In the first quarter of Reggio's *Koyaanisqatsi*, the scenes move from Australian aboriginal art to American space technology to physical landforms, earth, sky, water, and on to dirty industrial machinery to reify the *Life out of Balance* subtitle of the piece, while Glass's simplistic score changes from section to section.

An alternative strategy for linking sound and video is to provide a more direct link between them, particularly viable when using computer generated (or edited) sound and video. Although this process is decidedly *Culture 3.0*, and impressive, as in the YouTube example published by *Amazing Max Stuff* (2015), there is a clear lack of the human touch. I am aware of the exciting multi-media work being carried out with *MaxMSP*, or *PureData*, but it has no place within my artisan praxis.

Animations of a different sort are possible. Walt Disney's cartoons are sublime, yet simple, given a Culture 2.0 army of animators and artists. Trey Parker and Matt Stone (2000) achieved cruder results, in more senses than one, with their series *South Park*, using cut-outs and stop-motion photography. Simpler still is modern animation software, discussed below, which uses digital cut-outs and backgrounds. This last belongs to Culture 3.0, and is thus useable by non-experts with acceptable results; the alternative in my praxis being no animation at all – apart from the most basic pan-and-zoom operations on still photographs, a technique frequently used to give a false sense of presence in news reports and documentaries. A more entertaining use of photography is in story creation:

Ultimately, the photos and the story influenced each other. Sometimes I'd find a new photo that just demanded to be included in the story...

Ransom Riggs (2013)

Having inherited several albums of family photographs dating from the 1920s, it was inevitable that they should appear in my compositions⁵, anchoring the pieces to my own life, my own experience. Riggs's pictures were used as book illustrations and inspirations for the plot's development; but mine are set in film, with fake dynamism: the techniques of pan and zoom, also the fade-in and fade-out over moving pictures or blank screens and blurs are all appropriate and employed, particularly in the "Ghosts" section of "Parallel Lines".

People (Performance)

Live performance over a prepared multimedia work brings its own set of problems. As with any multi-sourced (ensemble) pieces, the performer must find a dynamic balance, should be visible to the audience, and be able to perceive the necessary cues, whether aural or visual. The composition needs to be appropriate to the performer's abilities and limitations.

If the composer cannot do it, someone else probably can. Dancing, singing, playing instruments in perfect time or pitch, even playing merely adequately to provide a second live line or just a harmony, all involve (for me) the introduction of other people. Stacia with Hawkwind in the 1970s and Bez with the Happy Mondays in the 1990s added their dance improvisations, thus giving an extra visual impetus to the groups' live shows, the musicians being otherwise occupied with their sound production. The London Contemporary Orchestra added their live and visible instrumental talents to Bill Morrison's film of Steve Reich's *Different Trains*, (2016, see the previous chapter), as opposed to Beatrice Caravaggio's (2016) Chronos Quartet recording.

I worked with Julia Mosley (recorded contralto vocalist) and Guillaume Dujat (live percussionist and electronic improviser) on two of the portfolio pieces. Further desired collaborations with other artists came to nothing due to commitments, time, transport, lack of interest or creative argument. Collaboration is difficult.

⁵ Including in programme notes, see Appendix 1

People (Passers-by and others)

This is where ethical considerations come into play. Co-opting the public into video work requires a degree of consent, or at least the provision of a degree of anonymity. A political demonstration, by definition, gives its permission. The marchers, shouters and placard carriers in “Parallel Lines” and “Mother, Baby, Life” are there to be seen, to *demonstrate*. Anyone who prefers not to be recognised is generally masked in any case.

When videoing a crowd, a scowl or a frown may be taken as withdrawal of consent and the scene is either not used, or else subjected to the various blurring techniques available in the film-making software. Children are never used without the consent of a responsible adult.

Sound recordings are also subject to ethical limitations. Where I have recorded people talking, singing, or making noises, I have asked for permission to use their voices and have provided the context of their use. Where I have been unable to do so, the recordings have been altered in pitch, or tempo (or both), or hidden under layers of background, or foreground sound, as with the shouts and screams of the children at the bonfire in “Parallel Lines”.

The voices of the famous have also been used, without credit. Their phrases, culled from popular media are fair game, as mentioned above in the “Samples” section.

Reality and Expression

Our perception of the world depends on our personal experience, both real and mediated. We experience heatwaves, storms and blizzards and are informed that these are the products of human initiated climate change, our reliance on cars, aeroplanes and the products of industry. Our views of the remaining natural, bucolic landscape are blighted by accumulations of trash, or industrial waste: we learn from the television that we, the consumers, are at fault, unwitting killers of polar bears, turtles and cute baby sloths and adorable orangutans.

We also learn from advertising that all the above are inevitable and if not good, they are at least necessary. We are force-fed the big lies by the hegemony and it is my reaction to these that informs my praxis.

Other social and political themes receive comment in these pieces. The neo-liberalist dream of competitive self-betterment has led to a divided and unequal society. The billionaires are presented by the media as successful, rather than greedy, or rapacious. War is glorified as a national duty, with the death of ordinary people viewed as praiseworthy sacrifices, rather than a game played by noxious élites in their personal quests for the recognition of their peers. We are told which sides are bad and which deserve our unqualified support by the broadcasters and the press. This too, can be expressed within my work, an aesthetic that contains sight and sound, but additionally holds an empathic awareness of the world.

Chapter 3: Piece 1: Notes from the Conference.

But then a sight she'd never seen made her jump and say

"Look, a golden winged ship is passing my way"

And it really didn't have to stop...it just kept on going.

And so castles made of sand, slip into the sea,

Eventually...

Jimi Hendrix (1967), *Castles Made of Sand*.

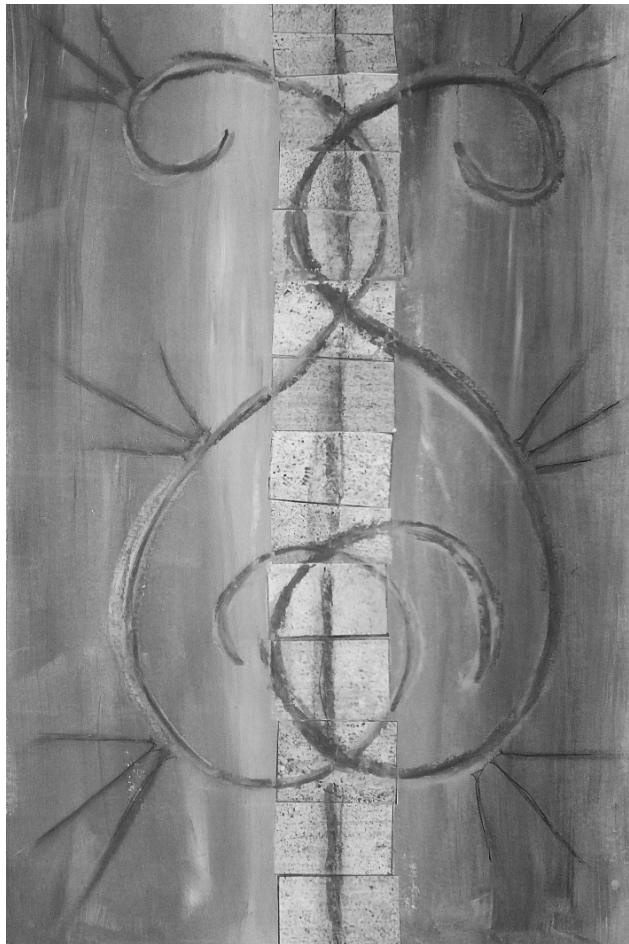
Original Concept:

Reverie is a good place to be. It can take you away from the reality of hard wooden benches, and being trapped in a cramped classroom, particularly when the sun is shining outside and the sea is blue and warm. The tide turns, washing away the children's sandcastles, refreshing the canvas for the next day's efforts.

On the 21st May, 2016, at the "Taboo, Transgression, Transcendence in Art & Science" Conference at the Ionian University in Corfu, (the "Conference" of the title), I was privileged to attend a paper being read by Jenifer Wightman (2016) *on Material Empathy in an Indivisible Landscape*. This was a study of bacterial art drawn from the polluted waters around New York. Rather than take notes, I recorded her presentation on a small Roland hand-held device. As with the Siren voices referred to in the previous chapter, Ms Wightman's voice was warm and clear, her syllables elided, her expression melodic.

In most conferences, the subject matter varies from speaker to speaker: some sustain interest more than others, and there is always the possibility (probability) of drifting away, into daydream. The voice of the speaker ventures into the foreground before being overwhelmed by the remembered sounds of reverie: the voice of the sea, gentle and lulling, intertwining with the streams of environmental sound. The daydream holds the soundscapes of the island, belonging to the objects of reverie.

The slowly changing drone sounds of chapter 2 are tailor made for reverie: immersion leads to absorption and the disappearance of prosaic reality. It was this venture into drone sounds which led me to the idea of the listener dutifully following the lecture, before drifting away as the long pleasing sounds rise and fade, rise and fade, intertwining behind the speaker's voice, subverting it. As with all reveries (so far, in my experience), there is a detachment from the real, a movement into a dream, or dreams, followed by a gentle return to reality; a brief section of life ready to be transformed into audio-visual composition.



I had the idea of two contrasting drones, intersecting, moving across each other in time and space as the piece progressed. The picture above was a representation of the drones travelling along the central line, a collage of photographs of the local limestone paving slabs. The spikes could have represented sonic gestures, but eventually grew into the Island's soundscapes. It was a condition of the reverie that it should include the sounds and images of the island: Corfu in early summer is a beautiful place where I had previously (and subsequently) recorded both

sound and video, to be held in my bricoleur's stash. The video clips of the island would need no process, just minor edits, the elements of a scene to be joined in leisurely cross-fades. The overall scenes, simple and uncluttered, work in parallel with the soundscapes.

The sonic instruments for the piece were the presenter's voice, the soundscape and the drones. Jenifer Wightman very kindly (and bemusedly) gave permission for her recorded voice to be used in this piece.

The Artistic Context:

Of the three pieces in this collection, this is visually the simplest. Each of the sections contain short video clips given little processing, linked through short cross-fades in the manner of *Koyaanisqatsi* (Glass & Reggio). The accompanying soundtrack is a combination of sound recorded at the same time as the video, or recorded in similar surroundings, providing the soundscape. This is combined with long generated drone sounds and short gestures, following the example of Hildegard Westerkamp in her track, *Attending to Sacred Matters* (Westerkamp, 2002) where a static drone meets running water, birdsong and stretched bell-sounds, before moving on to the next "scene". Significantly, in Westerkamp's work, the narrative is completely reliant on the sound medium. She therefore uses spoken narrative to clarify, or expand her story. However, I permit myself to use a much looser compositional technique, less sonically intense, since my video component also carries the story, albeit with the occasional aid of textual clues.

Inevitably, the spectral qualities of my reverie drones must reflect back to the minimalist *Occam's Ocean*, (Radigue, 2017), with its nearly static development via harmonics and gentle shifts in pitch and texture. Listening to it was, for me, a near spiritual experience, profound and meditative and one that I discovered was possible to emulate using time-stretch techniques on very simple recorded instrumental wave files.

Content

Part ⁶ and Time	Section name	Intention
1. from Reality A. 0.00 - 0.42	In the clouds. Titling.	Introduce spectral drones. The sound technician sets up the conference microphone and speakers.
2. to Reverie B. 0.43 – 2.15	Insects and flowers	Garden flowers, bees. Soundscape of flies and bees. The conference voice emerges.
3. gentler... C. 2.16 – 3.34	Sheep and lambs	Drones building, the voice continues over the bleating of lambs, the sheep's bell. Traffic. Birdsong.
4. more intense D. 3.35– 4.08	Pigeons and dogs	No sheep, more urban sounds, pigeons move aggressively as the dogs bark.
5. gentler C. 4.09 – 5.12	The sea and a yacht	Waves plashing, stays and yards gently creaking. The voice has gone. The drones dominate.
6. gentler C. 5.13 – 5.53	Damselflies and crickets.	Overlapping insect videos.
7. intense D. 5.54 – 6.31	White water with pebbles	The urban voices of roosting wagtails simulate the water's rush. Town sounds, traffic and conversation.
8. gentle C. 6.32 – 7.21	Tree fluff and songbirds	Caged birds sing as willow seeds cross the screen, Jenifer's voice returns.
9. from Reverie B. 7.22 – 8:23	The ferry and the liner.	Diesel sounds and the ships horns fade as the liners depart. The drones continue.
10. to Reality A. 8.24 – 9.53	Sunspots on the sea.	The technician returns with clicks and hisses, fading after the drones. Jenifer concludes.

1. **In the Clouds.** The voice of the technician, “Ελα. Ελα”, (prosaically, “Come on, come on”) mixes with conversation from the anticipating audience. The video is of the clouds

⁶ The letters and comments refer to the scene's function within the arch.

(silent) filmed from the aeroplane. The titles appear. The drone develops and overwhelms the voice. A second drone emerges. Text, “The plane touches down”. That there are at least two threads to the piece becomes evident.

2. Insects and Flowers. Bees and flowers appear, chattering birds sound in the background. Insectile buzzings coincide with the emergence of Ms Wightman’s voice. Harmonised notes join the drones. (The garden in the section is in Staffordshire, the insect voices in Corfu: the Greek field of flowers in the recording was *visually* dull and uninteresting) Text: *Scent of flowers*. Birds sing and the second drone builds. Jenifer’s voice is overlapped for the first time, an echo out of time. The mainland flight passes overhead. A car passes, one of the few human sounds outside the towns. Text: *Car*. Then the insect sounds take us out of the lecture hall and away into the summer landscape. We drift.

3. Sheep and Lambs. Jenifer’s voice dominates again as sheep appear, grazing in a Palaeokastritsa olive grove. Text: *Grazing, sheep, bells, wagtails*. The pastoral feel of the video is heightened by the clinking cowbell of the bellwether. A lamb bleats plaintively as the narrative voice fades and the drones move. Text: *Lamb*. The conference continues as another car passes and the lamb bleats once more. There is a contrast between the rural scene and the narrative of oil spills, statistics and pollutants. The brief crackly sounds are from the sheep tearing at the grass.

4. Pigeons and Dogs. The scene shifts to a plaza full of strutting pigeons, part of the video was posterized accidentally, hence their blue shadows. Bird song was from Agios Markos, Ipsos, the barking of the dogs was in a public park in Corfu Town. The sound dynamic increases as the birds strut faster, the video playback accelerates. This is an aggressive section, contrasting with the pastoral calm of the sheep. Text: *Dog. Pigeon*. The agora, or plaza where the pigeons were filmed, was paved roughly in the limestone slabs of the score picture above.

5. The Sea and a Yacht. Recorded at Corfu Harbour, the sounds of plangent, plashing wavelets sit on top of the drones, which gently diminish. Text: *Waves, splash, ropes*. The

conference fades to barely audible now, as the creaking stays and shrouds on the yacht *Odysseus* are seen and heard. This section feels very relaxed unlike the preceding scene.

6. Damselflies and Crickets. Chirring cricket sounds replace the water voices. The conference voice returns. Background traffic can be heard throughout. Recorded in Corfu Town and Ipsos. The text *Bugs overlap*, coincides with the voice overlapping itself. The cricket was filmed near Ipsos, the electric-blue damselflies were at Muzinë in Albania. The picture quality of the damselflies was poor which is why the video was overlaid onto the static cricket.

7. White Water with Pebbles. The water sounds are fake. They are the voices of thousands of roosting birds recorded in Corfu Town, hence the human conversations and traffic sounds behind them. The stream and spring are in Albania at Muzinë, home to the damselflies. The drones and the voice fade in and out. Text: *Clear stream. Birds roost.* The natural sounds of flowing water were destroyed by strong breeze. Together with the sound, the sunlight on the rippling water creates a hypnotic enchantment: this is a passage to the land of the Lotus Eaters, another temptation for Odysseus.⁷

8. Tree Fluff and Songbirds. The massed wagtail voices are replaced by the songs of individual caged finches and canaries, recorded in Corfu Town. The drones rise over the voice. Conversations from the town's cafés sit behind the birdsong. The video is of a willow tree shedding its seeds on a breezy day. Text: *Caged canary. Willow dust.* The voice re-emerges from the background. The contrast is between the free, drifting seed fluff and the songs of the caged birds; a comment on how the demands of people take precedence over wild nature. A reprisal from nature is in the allergen content of the fluff, creating sore eyes and all the other aspects of willow induced hay fever.

9. The Ferry and the Liner. The end of the crossing from Albania to Corfu is marked by the ferry's diesel engines mixed with harbour road traffic. The voice rises and falls, overlapping with

⁷ It also led to a composition in its own right, "Open Notes".

itself behind the drones. The travellers' cameras flash farewell as the cruise ship's horns sound as it leaves the port. Text: *Leaving the harbour*. Other ships' horns answer. This scene is simply for the joy of the ships' horns, although their presence in the island's soundscape is as significant for the souvenir vendors throughout Corfu Town, as it is for the soon-to-depart passengers. The drones rise to complete the scene.

10. Sunspots on the sea. The drones are steadily overtaken by the crackles and static in the conference centre together with the technician's voice. Text: *Sun dappled beach with technician*. The voice returns under the crackles, only to fade together with the drones. Text: *Speaking Jenifer Wightman*. The voice returns as the credits run. The drones disappear leaving behind only the voice. The reverie is over, the closing title reminds us of the conference where our attention should have been resting.

The Whole

Although the whole piece lasts ten minutes, its component sections (scenes) are each only about a minute long, which save it from being categorised as a *minimalist* composition. The soundscapes were given some processing beyond normalisation and some equalisation in places, to remove rumble and hiss. Dr Wightman's voice was slowed down and dropped in pitch to enhance the dream-sound effect.

Jenifer Wightman's paper was about the toxic human effect of industry and oil on the environment around New York – and how it was possible to make artworks using the bacteria which grow and change, or mutate in these pollutants. This has thus provided the groundwork for my own artwork.

The spoken text used just four clips from her conference paper, repeated and overlapped in places, fading one into the next, providing a degree of familiarity to the audience, as with a repeated musical theme. As with the next piece, the overlapping texts owe their existence to one

of John Cage's Fluxus pieces (Cage, 1968), which in turn may be derived from baroque fugue. The overall shape of the piece was Arch Form in intention, a journey and return to its starting point; the nebulous dawning cloud-forms returning to the afternoon sun's ripples on an inconsistent sea, via a slow sonic switchback. The content rises and fades, rises and fades. The passages quoted from Wightman's paper are as follows:

"Newtown Creek is a 3.5-mile estuary separating Brooklyn and Queens, and joins with the East River. From the 1950s to 1978, BP, Exxon, Mobil, Phelps, Chevron, Texaco and others spilled, leaked or lost 30 million gallons of oil... "

"The Gowanus Canal in Brooklyn is a 1.8-mile canal built in 1880. It is home to gas plants, tanneries, paper mills and chemical plants. It is also a site of a lot of raw sewage that happens when we have rainstorms."

"It is located (...) it is loaded with poly-aromatic hydrocarbons, toxic reagents, pcbs, heavy metals and more. Including gonorrhoea."

"Our consciousness of mud has a (unclear) of sedimentation if necessary in order to understand the landscape as (unclear). It's a meeting point that I'm prospecting, okay, for the beginning of part two. Bacteria. I love them!"

I apologise for any transcription errors.

Much of the paper's content, as can be seen from the extracts is concerned with human industry's impact on the environment and how people are rendering it useless – to themselves. While various organisations⁸ have long decried the throwaway culture and the cynical corporate environmental indifference of our times, mainstream television programmes such as David Attenborough's *Blue Planet 2* (BBC, 2017) have sparked public notice. *Countryfile*, the weekly, traditionalist BBC documentary on rural affairs has reported on the erosion of coastal rubbish tips on the Isle of Wight and its release of contaminated waste, reaching similar conclusions to Ms Wightman in a broadcast article *Tips over the Edge* (BBC, 2018).

⁸ Green Alliance, Friends of the Earth and Greenpeace for example.

The last extract from Ms Wightman's paper, "Bacteria. I love them," is a recognition of how our pollution, our waste is simply lunch for many micro-organismic species. Despite the mess, life goes on, and carries on evolving. In the composition's final scene, the sun shines down on a gently rippling Mediterranean Sea, which hopefully provides the same message: the human world may disappear, buried in its own waste but that of the microorganisms will continue and (possibly) replenish the earth.

This composition is of major importance to me. It is more than a simple combination of sound and video. First, it is structured to provide a narrative. The piece develops through the various stages of reverie, reality intruding into the dream with Ms Wightman's conference sentences and the technician's voice. The second point is in the drones which feature in this and subsequent pieces. They are sonic objects of beauty created from mundane musical gestures which were stretched and harmonised through Culture 3.0 processes; their production using tools in *Cecilia* and *Audacity* can be followed in the interactive Word file on the *Data 2* stick. Finally, there was Greece: the island of Corfu with its golden beaches, voluble insects and rustic olive groves, all steeped in three thousand years of history. The references above to the Siren voices and the Land of the Lotus Eaters were not accidental – although encountering a yacht named *Odysseus* in Corfu Harbour was.

Chapter 4: Piece 2: Parallel Lines**Original Concept:**

This piece was written to recognise the 70th anniversary of India's independence from the British Empire, not from the point of view of the newly liberated Indian, but from the eyes of the dispossessed Anglo-Indian colonist. There are parallels here with the current "Brexit" situation; the Eastern European workers who have come to Britain to make their fortunes, raise their families and put down roots have found their welcome diminishing, given the indigenous population's reception of the government's "hostile environment", inevitably inflamed by the hostile media. In 1947 India, teachers, engineers, farmers and businessmen had similarly found a growing resentment to their presence. My own family lasted there until 1950, when an increasing social isolation (and the retreat of the British Army) led to their joining the post-colonial diaspora.

A willing victim of my parents' sentimentality and nostalgia, I made my first trip to India in the 1980s and fell in love with its brightness, brashness, the vibrancy and immediacy of its life. For my many subsequent visits, I equipped myself with a small video camera and built a small archive, a bricoleur's stash, curated and waiting for a means of expression. When cataloguing the video clips, I noted that their categories were analogous to those I had saved previously while filming in Britain. People were living parallel lives, here and there, similar but with graphically and acoustically interesting divergences.

The realisation that these parallel worlds could be expressed in contrasting videos, shown simultaneously on two screens, one presenting scenes from India, the second showing equivalent English scenes, led to the beginning of this cross-media composition. To connect the two, I found it would be useful to place a third screen in the centre. This could carry textual narration where necessary, or other information, pictures or video to link the two stories, or alternatively to provide a contrast to them.

Surround sound was planned, to capture the audience, entrap them between the screens and the moving sounds. The content was soundscape, together with drones and occasional narration. A vocal piece was introduced, describing the separation of the two nations. A second sung piece was written, focussing on the blood and slaughter that inevitably occurs when a country shakes itself apart.

The Artistic Context:

The idea of producing a work with multiple screens came from Juan Downey's 1977 part-ethnographic artwork (Schneider 2008) *Video Trans Américas*, on display at the Tate Modern Gallery in 2010. This had 14 television sets playing looped videos of varying lengths in a single space, themed on different scenes from a journey across the Americas. Attention is drawn from one set to another, rather than following a single screen. The sound from the various sets mingles, sadly quiet in the installation, as if unimportant to the experiencer who, I believe, should have been enveloped in it. Part of this work used experimental “psychedelic” visual effects, related to the content.

Also in 2010 was Nam June Paik's retrospective at Tate Liverpool, where many of his visual works were re-created. One such was *TV Garden*, an arrangement of between twenty and thirty colour televisions (Decker-Phillip, p.96), surrounded by indoor pot plants, creating an exotic atmosphere of foliage and bright video. The eye flickers from one set to another, the ear following.

For me, the equivalent in sound is *The Murder Mystery* by The Velvet Underground (1969), where two storylines are read, using different timings. The narrations clash, one voice obscuring the other. No two listenings are the same. Similarly, John Cage's performance piece *Where Are We Going and What Are We Doing* (Cage, 1968) requires the listener to choose between four lectures being spoken concurrently, some live, some recorded.

Content

Part and Time	Section name	Intention
1. Gentle: A: 0.00 – 1.00	Introduction	Titles, revolving skies, Julia sings. Tanpura drone.
2. Rising B: 1.01 – 3.00	Rivers	The Universal River (Ocean). Spiritual, introduction to the “ritual”.
3. Gentle C: 3.01 – 5.00	Ghosts	Old photographs and the naming of the dead. Nostalgic. The colonials.
4. Rising B: 5.01 – 7.01	People	People moving, (political) marching. Voices, drones move forward. Sense of movement.
5. Gentle C: 7.01 – 8.00	Diaspora	Partition narration. Animated ship crossing. Political themes, the diaspora.
6. Gentle C: 8.01 – 10.00	Traffic	Different ways of moving on roads, the drone rising. Simple contrasts.
7. Threatening! D: 10.01 – 11.00	Blood	Blood cell animation, pulsing heartbeat ending with flatline. Conflict. Song 2.
8. Intense E: 11.01 – 13.00	Fast transport	Cars, buses and trains, scenery, weather. Human presence, contrasts.
9. Threatening D: 13.01 – 15.00	Fire	Bonfires, fireworks, over-excited children. Apparent voices of conflict. War
10. Gentle C: 15.01 – 17.00	Rail	Trains big and small, modern, steam. Similarities and contrast.
11. Gentle C: 17.01 – 19.00	The Ocean	The Universal Ocean, Rhyl and Kerala. Drones. Revisiting the spiritual, again the “ritual”.
12. Gentle A: 19.01 – 20.00	Ending	Reprise Introduction. Julia sings. Tanpura drone. Credits. Completion.

1. Introduction

Centre: The titles appear over still pictures of the moon. The “upright” crescent familiar to England is slowly replaced by the “boat” moon of the tropics. A text narration follows the titles:

In 1947, India left the British Empire and became an independent country. The Indians celebrated.

Many of the colonists and their descendants, went “Home”, to England.

Unwelcome in the country where they had made their lives, the privileged few took away riches.

The rest left with nothing, other than memories, in a thousand cherished, black and white photographs.

They left behind their careers, their homes, and the ghosts of their ancestors...

The left and right screens have night-sky pictures (salt and coffee granules photographed on white paper and colours inverted). The skies slowly rotate behind static cut-outs, the left screen shows Liverpool Docks, the right shows a Keralan palm grove. Cloud animations cross the English sky, there are bright shooting stars over India. The soundscapes are church bells (left), jungle dawn chorus (right). There is a tanpura style drone throughout.

Visual and sonic contrasts are introduced, as is the colonial/post-colonial theme, starting with the *Opening Song*⁹, which is sung by Julia Mosley over the left and right soundtracks. Julia is a Staffordshire voice teacher and a Masters graduate in Contemporary Arts from Manchester Metropolitan University. We have worked together previously in *A Princess' Story* (Edwyn B, 2014). The song was recorded in the Postgraduate studio at Keele.

⁹ Score in Appendix 4.

2. Rivers

Centre: The video shows symbolically turbulent waters, filmed in a speedboat trip round Cardiff Bay. As the song is completed, the text narration continues:

...to sail on new and distant rivers, to make new stories to tell their children's children.

But the rivers were constant, unchanging.

Constantly Changing.

One face: A million names.

Then the rivers are named, alternately, British on the left of the central screen, Indian on the right. The left screen shows the sun reflecting in the Trent and Mersey Canal at Kidsgrove, rippling in a gentle breeze. The right screen shows reflections from coir plantations in Kerala, making fractal-like patterns in the wake of the local ferry boat.

Chaliyar Backwater

The Medway

Mother Ganga

Father Thames

Holy Godavari

Afon Hefren

Yami Jamuna

Roman Deva

Zanskar

Homely Trent

Mighty Indus

The central drone continues throughout the song and after. It was a combination of sea sounds, recorded at Rhyl, the slowed, crying child from the “Ghosts” section and a stretched sung “Om”, originally recorded for the second song. Voices appear. The first voice carries some distortion to add depth, provided by *Cakewalk's Multi-voice chorus/flanger*, set to *detuned vibrato*. This track is repitched and repeated, providing a call-and-response ritualistic feel. The drone increases in intensity, reflecting the power of the water in the central screen. Text confirms the existence of the river gods on both sides of the liturgy.

Deus, Devi

One Mother, One Father,

One River

The use of *Deus* and *Devi*, Latin and Sanskrit words for male and female deities is significant, offering both a linguistic closeness and a separation. The Mother is the Ganges, the Father, the Thames. This is the central theme of the composition, a drawing together of the two tribes, of the parallel lines. The liturgic ritual is expanded and reprised near the end in Scene 11.

3. Ghosts

A stock film (Encyclopaedia Britannica Films Inc, 1947) about the training of circus elephants is shown centrally: a clean-cut white child dominates the wrinkled giant, clearly symbolising the dominance of the small British Islands over the huge assembly of ancient Indian states. The central soundtrack contains the narrative from the film slowed and distorted over the unmodified original. There is also the sound of the boy's small sister crying very much slowed and pitched down, a dismal addition.

Superimposed on the film are scanned photographs dating between 1920 and 1953 of my parents and their Anglo-Indian friends and acquaintances. Most of them are now deceased, as is their way of life, hence the title "Ghosts". Not all of them are dead, however: I am still going, as is my cousin, Elizabeth Walker (Little Betsy), who helped remind me of the names.

Naming the dead is an important ritual in many cultures, as in the 9/11 ceremonies at Ground Zero, and the listings of the war dead on every cenotaph. In the final credits, I acknowledge the help of those who called out the names on the photographs, their voices come from the side speakers. The side screens carry the photographs too, but blurred and made fuzzy, acknowledging the fading of memory, the decay of the past as people turn into history.

4. People

People walk, meander, talk, carry shopping bags, demonstrate, and hold up banners and flags to the sky. This is the public face of both peoples. This is the same on left and right, although people and vehicles are less well segregated in the Indian streets. The recordings contain voices, chanting, faint sounds of traffic, *moderato* at first but fading as the voice recordings from the centre screen start to dominate. These were numerous short voice samples

randomly selected from the plethora of English and Indian TV documentaries available on YouTube. These were overlaid and are thus almost meaning free, the content being hidden in the general hubbub. The phrasebook-style texts in the centre screen were unrelated to the voices, appearing in English, Urdu, and Hindi scripts. They are there to mark the similarities of the tribes or races, the peoples, rather than emphasising the differences.

Two marches were included in this section: I attended the U.K. demonstration in Birmingham on 30th June 2011, a trades-union led rally, protesting against government pension cuts and the pay freeze on public service workers. The Indian side shows a recruitment rally of the Communist Party of India (Marxist) on 10th February 2018, a serious but cheerful show of popular strength which I encountered serendipitously while souvenir shopping in Trivandrum, Kerala State.

5. Diaspora

The side screens show ocean: a pleasing blue on the Indian screen, dull grey on the British. The same light, purposeful drone plays on both sides; it is after all one ocean that separates the nations, the continents. A simply-animated, battered-looking ship moves slowly right to left across the blue screen, eventually reappearing on the grey side before coming to a halt, representing its docking. The ship is the P.&O. liner, S.S. Chitral, freshly returned to passenger service after the war, in time to take my family and me away from India, our actual homeland, to a cold and bleak Tilbury dock. The centre screen shows maps, old stock photographs and documents of the time to illustrate the narration, both in text and spoken word, the voice being again subject to the addition of *distorted vibrato* which lends distance in both space and time. The scene concludes with a shot of the Zaskar mountains with a flying gull superimposed. Finally, a question is posed.

It's 1947 and not everyone is happy being independent.

Trains carried people caught in the wrong part of the country...

...to their deaths.

Families fled.

Panic followed them.

The army marched...

...that's what armies do.

And babies were born.

Asserting their rights to be identified as either "us" or "them" (not voiced)

The colonial parents prepared themselves...

...to get out of the mess...

...with P&O.

They left with almost nothing...

...except (but) to wonder:

What if?

6. Traffic

The two sides feature soundscapes. The English side is at a well-behaved semi-rural road junction, and mainly features gentle tyre noise and some small engine sounds. The sound becomes huskier and deeper during the more frenetic motorway (M6 at Keele) clips.

At another crossroads, in Trivandrum, the soundscape combines the throb of diesel engines, buses and lorries with the rowdy two-stroke clatter of autoricks, motorbikes and scooters. Above all are the intrusive horns used to vent the impatience of the drivers, which contradictorily promote a degree of calm through cathartic self-expression.

The central screen also promotes calm with a gentle multi-level drone, slowed traffic sounds being blended with the same noises subjected to *Cecilia's* harmoniser function. As the scene progresses, the harmonised track rises, eventually prevailing. The central drone is combined with a series of slow scenes of placid animals, leisurely transport (bicycles, a small boat and a jogger) and features graveyards, both colonial Indian (Fort Cochin), and English (Birmingham and Taunton). This shows an alternative existence to the hurly-burly existence of our quotidian internal combustion engine-led culture.

7. Blood

The three screens work together in this animated scene. Images of red blood corpuscles, culled from Creative Commons searches, and also hand drawn and painted, move from right to left, from centre back to front, from left to right in even animation. The sound starts with three heartbeats, repeated more quietly with “swoosh” sounds directed spatially to mark the passage of the cells. The central soundtrack adds the “beeps” of a heart-rate monitor becoming increasingly more rapid and erratic, before ending in a flatline, the visuals concluded in static close-ups.

The second song¹⁰ (both parts sung by Julia Mosley, the baritone transposed up an octave) is there to add some clearer meaning:

A: The Colonial: *We built this land. We built it with bricks and cold steel. And our sweat.*

We built this land. We built it with oil and cold steel. And we died

For our dreams.

B: The Indigene: *This is our precious land. [You built it] with guns and our blood.*

And the blood of our children. And we died

For your greed.

The two verses are sung concurrently, the first representing the colonists, the second the colonised. The blood in this song and throughout the scene refers to both the bloodshed of partition and the blood which was shed in colonisation and the pursuit of the imperial dream. The singing is almost buried behind the pulse, a brief but repeated sample from *The Dark Side of the Moon* (Pink Floyd, 1973). The flatline at the end is self-explanatory, even as the triple heartbeat is reprised.

¹⁰ Score in Appendix 5.

8. Fast Transport

The videos of train and road travel are unashamedly sped up, even the apparently less dynamic Indian side; the acceleration of the oversized Asian Inter-state expresses is no match for that of the Kentish HS1 *Javelins*. The views present potted panoramas of the two countries: South India in apparently eternal summer, Britain with rain, snow and the occasional sunny spell.

The road section contrasts the descent on winding roads into Cardiff, with the overtaking of a rickety lorry full of butane canisters on a narrow and busy Kerala freeway. Both journeys presented the nervous excitement of roller coaster rides, exaggerated through the speeding-up process. There is a greater feeling of danger travelling in India (road fatalities are five times higher than in the UK¹¹, rail fatalities are considerably more frequent too.) The British video came from an amalgam of trips to Kent, London, Cardiff, Somerset and Manchester. The Indian film came mostly from a single thirty-hour journey from Kerala to Maharashtra, via Tamil Nadu.

The soundtracks are from the original files, occasionally moved in time to remove the irrelevant personal conversations which intruded at points into the recordings. The speed increase used the *Change Tempo* function in *Audacity*.

The video in the central screen is plain static grey, with labels describing events on the two side videos. The centre sound carries a low, lightly harmonised drone combined with “swooshes” to mark passage, a contrast to the frenetic track noise on the other channels.

9. Fire

The sound and video was recorded on Bonfire Night, 2015 at Porthill Cricket Club. The sounds are the live and excited voices of the children watching the fireworks, occasionally being impressed. They screamed as children do. Below their voices is the same track slowed down to quarter speed, a low complaint, full of groans and apparently dark despair. While the bangs and reports belong to the fireworks, there is readable ambiguity in the sound; independence (as well as colonisation) brought gunfire as well as celebration across the country.

¹¹ https://en.wikipedia.org/wiki/List_of_countries_by_traffic-related_death_rate

To the right and left, the recorded crackles of the bonfires have been slowed down using *Change Speed* in *Audacity*: this drops the pitch to that of firearm reports, an imaginable battlefield. The screens show burning twigs and branches, close-ups from a domestic bonfire, (there being none at Porthill that year), with the video being brightened and reddened on the Indian side, a cooler blue contrast on the other. Together, the exaggerated fierceness of the flames, the deepened explosions and the apparently terrified screams of the children work in synergy on our senses. Although the excited screams can be heard daily on the rollercoasters and rides at Alton Towers, we are not quite convinced that no children were harmed.

Every year on the 15th of August, firework displays commemorate India's national day. The distant sounds of gunfire, particularly in the Kashmiri foothills, can still be heard, to remind us that the aftermath of partition is still being felt.

10. Rail

Whenever the benignity of the raj was challenged, the old colonials offered two main threads in their defence: the provision of schools and education, and the creation of what was the world's greatest railway network. Critics point out that the schools were merely there to promote British values and interests, while the railways were there to profitably absorb the produce of British steel mills and foundries as well as providing near endless employment for the British bureaucrats.

[The Indian railway] ... companies provided ample opportunities for City underwriters, financial advisors, stockbrokers, rail promoters, managing agents/traders, shippers and insurers to generate service industry revenues. This was achieved in parallel with large manufacturing orders for locomotives, wagons, steel railings, steel lines, bridge contracts and general engineering products. (Sweeney, 2016)

Meanwhile, in India, the colonials and their descendants supervised the indigenous workforce who carried out the real work: one of my Anglo-Indian grandfathers was the Station Superintendent at Rawalpindi (now in Pakistan), while the other exercised his English degree in civil engineering on the bridges of the burgeoning South Indian Railway.

Of course, their railways were powered by steam locomotives. As a tribute, or memorial to them, the centre screen shows a montage of Creative Commons video samples depicting steam engines. The steam over the locomotives is taken from an aerial video of clouds, borrowed from the previous piece, tinted and thinned to grey translucency. The trains were eastern European, rather than Indian, so the visual component was less relevant than the sound of the pistons and the shrill whistle, which is universal, evocative and compelling.

On the right side, the two trains in India seem to take forever to pass, to the frustration of backed-up motorists on the route, as evidenced in the *Fast Transport* section above. The passage of the trains is barely audible, the electric engines nearly silent, the trucks and carriages only quietly disturbed by the gaps in the tracks. Most of the sound is from passing road traffic, interrupted by a single warning blast from the locomotive's horn.

The English video is a montage of trains arriving and departing Crewe station. As with India, the sound is as recorded, simply faded in and out as the scene moves. Track sounds dominate again, with the electric units making little sound, a contrast to the steam engines of the centre. Towards the end, a diesel Freightliner train arrives, slows down, then comes to a halt with a steadily and dramatically climactic screech of brakes.

Of interest is that the camera, in filming the moving containers, is unable to scan them fast enough, resulting in a video of spurious diagonals. A better camera would have corrected this illusion.

11. The Ocean

The wild waters of a speedboat trip round Cardiff Harbour provided a backdrop to the drones and text of the *Rivers* section at the start. This central section is similar, but with the calmer waters of tidal segment of the Medway estuary in Kent. Over the drones, the liturgy builds in volume as it is repeated. This has a quasi-religious significance for me, it also establishes my claim to the land of my birth.

In the Indian screen, one can observe the emerging urban middle classes at play: they now enjoy more leisure time, to the extent of enjoying the waters of the Arabian Sea resorts such

as Varkala and Kovalam. The two fishermen in the dugout canoe sharing the scene, were an addition, a tribute to Godfrey Reggio who included a very similar clip in his *Koyaanisqatsi* (Glass & Reggio, 2002). Most of the figures in the sea were holidaymakers from affluent Mumbai, the locals being too busy earning a living to play.

The UK screen depicts Rhyl in early October, a dull grey day. One brave person was out flying a kite while the windfarm provided electricity for the few still functioning arcades which have been superimposed on the seascape. The sound of the surf is mixed with the wind in the wires, recorded in the lee of a closed hot dog stand.

As the scene ends, the opening song is reprised as a reminder of the Independence and Partition anniversary theme. Julia Mosley's vocal continues into the final scene.

12. Ending

The song continues over the opening drone; the central screen repeats the background of the English and Indian moons as was first seen in the *Introduction*. The starting text is replaced with the end credits.

The side screens are the same as in the *Introduction*, skies, clouds and shooting stars. We have been to India and back and nothing has changed. Church bells ring and the forest birds sing.

The Whole

At twenty minutes, the piece is presented as a short film for a seated audience: the theme, as it develops over the twelve scenes, prohibits it being used meaningfully as a drop-in installation. There is a structure, a modified *Arch Form*. The opening scene with its song returns at the, the second and penultimate scenes feature the river and the ocean, with their ritualistic text. These are the supports of the arch. Subsequently there is a rise in the intensity of the sound and activity. Two later scenes carry an air of threat and menace, old happy memories become tainted with fear. But the British (mostly) leave after Independence, so their (our) nostalgic memories can return.

Perhaps the composition carries a more naïve feel than the previous one as the animation techniques slowly develop. This is a necessary outcome when one is working in Culture 3.0 (Sacco 2013), as a bricoleur, a solo creator of a complex piece. Improvements in software and technology are continually making outputs more sophisticated, it is now up to the user to adapt to them.

Chapter 5: Piece 3: Mother, Baby, Life.

Original Concept: Rage!

This piece was conceived¹² as an expression of rage at social injustice in its various forms: misogyny, inequity, iniquity, bigotry, abuse of power, abuse of privilege, violence - both personal and state sponsored, life lived beyond abjection and its dark pursuit to the afterlife. There was to be a progression throughout to mark the transition from infant to child to adult, age and senility, changing from simplicity to its corruption, to death and beyond. As I have passed through most of these stages of life, the injustices have always been present, sometimes closer to my awareness, sometimes further back.

My life started during India's partition; I grew up during the Suez Crisis and the Aden conflict. The Mau-Mau terrified me, while my grown-up cousins had to go and fight in Korea. The trial of Derek Bentley and the judge's black death-cap scared me, as did Cuba, Vietnam and the Six Day War. Macmillan and Thatcher brought wealth to some while the rest of us endured electric, coal, and rail strikes. The dockers and their unions were painted by the media as the enemy, despite their rickets and low wages. The splendours of the coronation, the enthronement of new popes, the lifestyle of the jetsetters and debutantes chauffeured Daimlers and Humbers illustrated the lives of the wealthy; the champagne splashed turf of Ascot providing a graphic contrast to the bloodstained Hillsborough pitch. All these events (and others) informed my growing anger, my rage, my feeling of betrayal by the hegemony of self-interested government, right wing media and the titans of industry and commerce. And all this was before Blair, Bush, and Osborne, before Assad, Putin, and Trump.

The emotions, feelings or issues above needed to be expressed. Inevitably I chose to compose a multi-media piece, venting my rage in bit-sized segments of about a minute each, using sound, video and text. Necessarily there would be controversial content. There was to be a

¹² Appendix 3 shows the piece's *ideas cloud*.

progression from the child born in innocence, being raised in an environment of mediated opinion and subjected to an onslaught of naked commercialism, before being thrust into the unacceptably iniquitous, inequitable adult world. The contrast between privileged lives and those of the abject needed to be explicitly drawn. The ending of the piece needed to express the inevitability of fear, violence and war, with its concomitants of death and misery. There were two possibilities in making the piece; one was to overtly display my anger and despair, the other was to hide or disguise it, satirise it and bury it in dark humour and obfuscation. I chose both.

The Artistic Context:

As with the previous pieces, “Mother, Baby, Life” also draws on the Reggio/Glass *Qatsi* movies in that a collection of apparently disconnected scenes is linked by a suite form soundtrack. There is an awareness of progression throughout. The concept of surrealist video is far from new; Bunuel and Dali’s 1930 collaboration, *L’age d’or*, (Eric Trommater, 2014) contains sequences of dream images, vignettes, all linked with text inter-titling on screen. Their soundtrack contains recorded orchestral music, speech and real street sounds. The ambience is deliberately odd. As with Cage (1968), a saturation of content reflects our noisy, mediatised world.

Live Performance and Collaboration:

Composition started in January 2018 with a draft version arriving in March. I felt that one of the scenes, “Privilege”, would benefit by having a textual explanation as it unfolded; specific critical views of the overprivileged would fail without being (subtly) referenced. An attempt at subtitling was made but that detracted from the simple aesthetic of the video; it was too intrusive. An alternative was to read the text aloud over the soundtrack, the section was sonically quite open at this point and had space in which the speech could be contained. Much of my recent work has held an element of performance, so it was decided that a live reading would be acceptable. Another scene, “Grief”, also had the potential to contain spoken text.

Presentation of the composition would, I felt, have been unbalanced, if live interest were restricted to just a quarter of the piece. I decided to add live percussion for other sections, so invited a previous collaborator, Guillaume Dujat, who had worked with me (and others) on *The Princess' Story*, (Edwyn B, 2014). His improvised percussion has a large electronic component, which I felt would mix well into the general texture. He received a silent draft of “Mother, Baby, Life”, in mid-April, with a preliminary sound file a week later. We were able to discuss which scenes were appropriate for his interventions and how they should feel, the day before the live performance. There was a brief run through then, with a second and final rehearsal a couple of hours before public presentation at Noisefloor (2018).

The decisions made are appended in the notes below. Dujat used AlternateMode-DrumKat pads, a laptop and a NanoKontrol2 midi controller working with Ableton 9 and Max 4 Live. The baby gurgles and children’s toy sounds and gun and warfare effects were downloaded from Freesound.org, a Creative Commons licensed internet source of freely available sound recordings.

Non-standard controllers were a “hacked” electric guitar pick-up guided, theremin style, over a laptop’s keyboard; the sounds produced (crackles and buzzes) are then directed to his controllers. A charity shop Casio SA65 toy mini-keyboard was “hacked” and played through Max 4 Live.

Not all sections had a live component, in the *Commercials* scene, the soundtrack contains overlapping clips from advertisements together with two music tracks. Additional text would have gone unnoticed, as well as being unnecessary in terms of adding meaning. Similarly, extra percussion or electronics would not have made a meaningful contribution.

Content

Part¹³ and Time	Section name	Intention
1. 0.00 - 0.16 A: Playful	Introduction	The titles are presented for participants to ready themselves.
2. 0.16 – 1.26 B: Disturbing	Babies	Crying babies arrive and dispel the myth of smiling motherhood.
3. 1.27 – 2.33 A: Playful	Children	Unpredictable and disruptive. Placing children in the adult world.
4. 2.34 – 3.58 B: Disturbing	Pundits	Adults make soundbites. Is there meaning within the media?
5. 4.00 – 5.12 C: Saturated	Commercials	Culture is swamped by commercialism. More mediatisation of life.
6. 5.12 – 6.42 D: Restful?	Privilege	The privileged, oblivious to narrated criticism, relax with their money.
7. 6.42 – 7.52 B: Disturbing	Outrage	Kurds demand British understanding and empathy in a shopping centre.
8. 7.52 – 9.02 C: Saturated	Sport	Sport as an alternative to violence? Showing violence in and around sport.
9. 9.02 – 10.24 A: Playful!	War	Guns, tanks, fighter planes. These are children's toys. Whose game is war?
10. 10.12 – 12.33 D: Restful?	Grief	A narration of sadness, death and despair brings the piece to a close.

¹³ The letters and words below refer to the scene's overall feel.

1. Introduction. The red-hatted doll featured later waits as the titling is placed. This allows the file to be started, and the screen maximised without disturbing the main content. The music came from a toy music box re-pitched a fourth higher to offer a more childish feel. As any child will inform you, dolls are people, or at least, carrying their symbolic importance. The background here is a layered photomontage: a Spanish lightning bolt over stone Hindu gods within the Kanheri Caves in Maharashtra. Added to the doll, there is a huge and portentous symbolism here, power and darkness versus light and innocence.

Percussion (and narration): *tacet.*



2. Babies.

The smiling faces of the “mothers” in this section are taken from so-called adult websites. The myth of motherhood has the babies (dolls) arriving, in the manner of René Magritte’s baguettes, in his 1958

painting, *the Golden Legend* (left). This acknowledges the placing of the piece in the field of surrealism. The babies fly right to left, initially peacefully. A gentle instrumental drone is overlaid with stretched vocal sounds: Freddie Mercury is subliminally singing “Mama”, as are the Spice Girls. More vocal sounds are added to the base sound: Samuel L. Jackson’s and Bruce Willis’ voices are stretched as they iterate the word “Motherfucker”. The words are hidden, *Merzbau* style. The arrival of more and more dolls, faster and faster, reflects the stresses of motherhood: it also symbolises the exponential growth of the world’s human population. A recording of a hungry baby wailing completes the scene, another screaming symbol of the world’s impending over-population.

Percussion: Play toy sounds, accelerating with the video. At *Hungry Baby*, make the sounds deeper and denser. Follow the final doll (in tutu), slow and stop.

3. Children.

Various distorted and blurred scenes form a static background, as an animation of plastic dolls draw away the viewer's attention. The drone drops to a lower pitch, marking the change from baby to child. The animations are accompanied by recorded sound effects. A sample from The Shirelles (1960), *Will You Still Love Me Tomorrow?* leads in two dancing dolls. The "children" are acting free from adult interference/influence; they have their own agendas. They ask the unanswerable question, "Are we cute – or simply an irritation?" In another relevant but hidden inclusion, the scene ends with a screen shot of Mike Figgis's interview at the Barbican, recounting his construction of the experimental film *Kudelski* (Figgis 2015), which was an inspiration of my piece, if not all of them. As we listen attentively, the doll/child cartwheels laughing across the stage, stealing the limelight: this is what children do.

The voice of the red-hatted doll is enhanced with reverb but is an otherwise untouched recording of an extremely irritating child¹⁴. The *swoosh* sounds were raised above their original pitches.

Percussion: Use Toy sound set: follow the voiced sounds as the dolls move, until completed. At the *Sondes Arms* background shot, add slow, quiet keyboard notes in Dm.

4. Pundits.

In the video, stills are displayed of various television panel shows and newscasts. The background drone layer, (pedal notes), discordant and threatening is subject to slow, small changes. Recorded extracts from the shows accompany the heads of the presenters which are animated to cross the screen in various ways and directions.

Many of the heads are instantly recognisable, as are their voices. These are the people, the adults, who are tasked with forming the opinions of their passive audiences – us, the tele-viewing public. Politicians criticise each other, accompanied by the salacious voices of their

¹⁴ No credit to the child, who was deliberately disrupting an interview with an adult relative.

commentators; a focus on food is presented to an obese population and homes are reduced to properties where profiteering is praised, ignoring social need. The banter of on-screen bullies is accepted complacently.

Percussion: Add dissonant sounds, tracking the moving heads where possible. Use the *electro-magnetic* sensor to match (and follow) the voices.

5. The Commercials.

A Catalan feast day in Perpignan provided a video of folk dancing, the sound recorded on scene. The displayed dance becomes rapidly overlaid with nine small screens which show extracts from television advertisements. Most are repeated, as they frequently would be throughout an evening's viewing. Voiceovers from them are added and overlaid randomly: they consume our attention and distract and distance us from the dance, where people actually interact face-to-face, communicating directly with one other. Media alienates us from reality, not in the Marxist sense, but from the ruins of our decaying society, where we are frequently left encumbered by it and coerced into physical isolation. This is not even the mediation of life through the interactive phone or computer screen; this is the fully passive reception of the consumptive reality, which is fed to us by the corporate sector through our television sets.

Very faintly, the Perpignan street scene is visible through the advertising mélange throughout, only returning to clarity at the end, perhaps giving hope for humanity after all.

Percussion: Tacet (No accompaniment is needed; the soundscape is already *full*)

6. Privilege.

Still photographs of people of privilege are shown. Their wealth may be inherited, or amassed through corruption, or through the exploitation of their workers and/or customers. Privilege cannot coexist with innocence and is antipathetic to an equitable society. The faces are disfigured with ink blots, to reflect this. An animated stream of banknotes flows over or behind

them. The music is a brief extract from Rossini's *Petite messe solennelle*, sung by the Ceramic City Choir (2012), which I surreptitiously recorded at a live performance. Historically, this was cathedral music for the privileged, for the urbane élite. While it may have been available to the rustic masses, its home is with the middle classes and beyond. (Chan and Goldthorpe, 2007).

To match the grotesquery of the characters in the animation, a sonically distorted version of the extract is entwined with it. Each privileged person is greeted by an obscenity, extracted from the action movie, *The Last Boy Scout* (1991). A list of epithets is narrated live, to help identify the faces and their contexts. Even without the stench of corruption, the scent of privilege must be commented on, although the hegemony of power, money and celebrity proclaim their innocence. The lives of these people lay the foundation stones for inequality, callousness and bitter warfare.

Text: Read in sequence as each face changes:

<i>She dreamed of oil</i>	<i>Window man</i>	<i>Fascinating</i>	<i>Motor racing</i>
<i>Cash is so cool</i>	<i>Chemical wife</i>	<i>RBS</i>	<i>Everything else</i>
<i>Food and Cement</i>	<i>Oil and Yeltsin</i>	<i>Tellytubby</i>	<i>Acting princess</i>
<i>Another princess</i>	<i>Ex-army</i>	<i>Widow</i>	<i>Tellytubby too</i>
<i>BHS yachtsman</i>	<i>Eton</i>	<i>Cheap rent</i>	<i>Mrs T</i>
<i>Mail</i>	<i>Google man</i>	<i>Eton</i>	<i>Old man</i>
<i>WMD man</i>	<i>Shoes</i>	<i>Rolls</i>	<i>No homage</i>
<i>Eton</i>	<i>WMD too</i>	<i>Money.</i>	

The Rossini extract was distorted using the Multi-band harmonizer from *Cecilia*.

Percussion: Tacet (The sound is already *full*)

7. Outrage.

The scene starts with the sound (and video, briefly) of falling rain, stretched and deepened, reverberating and with more presence than its original *white noise* approximation. This continues throughout the scene, rising and falling. In the spring of 2018, a Kurdish demonstration, in Queen Street, Cardiff, approaches the camera, amplified voices calling out slogans (“Shame on UK”). A street musician’s beatbox accompanies the demo. Two people speak directly to camera. (7m.12s) “That’s how Turkish government kill civilian people and children. Show everybody. Thank you.” (7m.20s) “How Turkey killing a child in Syria.” Of importance to me personally was that I was there, at that time, to share in that solemnity. My attendance was unplanned, as it was at the Catalan street dance, and the demonstration and rally in the “Parallel Lines” piece above. I can attach an importance to this, a significance, being a passive participant in the unfolding events of the world.

Over the video are stills of people apparently enraged. They include hyped-up sports-people, actors, politicians, serial killers, a cross-media composer and various pundits; it seems that the apparently outraged facial expression can be produced by many different emotions. The final still is of Malcolm X, with the rain leading us into the next scene. No additional recorded sound is present, or necessary. Using a mobile phone as a sound recorder offers a monophonic soundtrack; the sonic movement following the demonstration was added in post-production.

Percussion: *Negative* sounds, extracts of *perdition*. Addition of bass tones in Dm. Start as chanting starts. Duck during voice to camera (twice).

8. Violence.

This section is a commentary on the perversion of sport where the sublimation of violence is subsumed by the reality. The brutality of the boxing match is displayed in the baying and roaring of the fans rather than the gloves of the boxers; the emotional release of the life-frustrated football hooligans comes via aggression. Appreciation of the silky ball skills of their heroes is in the immediate past and not of the moment, and thus irrelevant.

In the scene, a video of football hooligans in the 1970s being heavily policed is overlaid by inserts from appropriated 1950s and 60s boxing matches. The sound includes extracts from their original commentaries. A self-recorded soundscape from a lower division football match is inserted into the mix, rising as videos of recent football crowds join the inserts. The football match sounds start to dominate, a goal is scored by the home team and the crowd responds. The inserts disappear to leave the hooligans to a chorus of boos. Again, there is no additional recorded sound.

The roaring crowd voices obviate the need for a drone, the different scenes take it in turn to provide the lead sound, although one boxing commentary runs throughout. The recorded cheer as Port Vale Football Club finally score a goal, coincides with police horses on the pitch and missiles being thrown. There is catharsis being established. Is this what sport is for?

Percussion: Jangling bell sounds (from a processed Casio fanfare) to be played fast and in random bursts.

9. War.

Of all the perfidies of our ruling hegemony, war is the vilest. It is played as a power game by the countries' élites: the industrialists, media barons, the military general officers and the political class. The people who are killed or maimed in wars, the common soldiers and civilians, are collateral, while those who command their deaths are lionised. War is treated as a game, or a drama; the principals are players in the "theatre of war". Corpses litter the stage, the stench of death is in the air before the clearing away, the post-battle tidying. The sanitised arboreta and urban cenotaphs portray the victims of this cruelty as heroes and brave role-models for the next innocent generation. Children are educated in state run schools to look forward to their own turn in armed conflict; in the private schools, future officers are taught to lead them.

The scene starts with a still photograph of Keralan mountains with their colours dulled. A mechanical phasing and echoing drone plays, to acknowledge the inhumanity of it all. Sound

effects accompany the passage of semi-transparent and ghostly animated toy tanks and vehicles which relentlessly cross the landscape. Children's toy warplanes fly past. A slow, steady pulse defines the machines, the soundscape is artificial and hostile. A dustcart is appropriately the last vehicle to cross the screen as the background darkens and turns blood red.

Percussion: Diegetic war sounds: Gun loads, fires as each toy appears on screen. Large explosion sound for the AT-AT (10:00). Another explosion is to be sustained at the end (10:17)

10. Grief.

Given the overall ethos of the piece as an indictment of the human condition, grief seems a suitable emotion to end with. It should always follow violence, since someone's victory is inevitably someone else's defeat. Although there are male images in this section, the majority are of grieving women, referring to the "Mothers" in the title and the opening scene.

Again, the scene starts with rain, symbol of sadness. An untitled, unpublished piece of the author's dismal and dramatic original music, (score unavailable) possibly classic-led, but equally possibly influenced by Morricone's film scores, plays. The original MIDI piece is mixed with a phased version to add to the soundtrack the same obscurity that the visual component contains: that is, a series of images, panned paintings of genuine grief and emotion, colour removed, black and white tinted dull blue. A text is narrated slowly, and with gravity, linking sound to the visual stream. This reflects ritual: I particularly have in mind the naming of the dead at the 9/11 memorial services, and the ghosts in the "Parallel Lines" piece.

The narration ends with the words of the title. There is a final word, "Ending". This can refer to the end of the composition or to the inevitability of the passing of all things.

Text: To be read dramatically as each picture changes:

<i>In the emptiness</i>	<i>Of disbelief</i>	<i>In the horror of the massacre</i>
<i>An old man tears at his eyes</i>	<i>There is no justice</i>	<i>The daughter weeps</i>
<i>Drowning in madness Ophelia sleeps...</i>		<i>The woman is gone</i>
<i>Angels hide their eyes</i>	<i>Mother cannot look</i>	<i>At the raging ones</i>

Oppressors of the weak Murdering the strong And so, the sister dies

A mother holds her dying son

Then slowly, following the rhythm of the music:

Mother

Baby

Life

Ending.

Percussion: Tacet (Sound is already full)

The Whole

At under thirteen minutes, this is a short piece. It is also sonically the most intense. Each of the scenes uses different techniques for its effect, including heavy use of layered sound and rapidly changing cut-up clips. These are contextualised by the video, the two together confirming the narrative with further additions to the sound from the percussion, and further additions to the meaning in text, as speech.

It is also the most intense piece in terms of its emotional content: the parts labelled above as *playful* are superficially light but contain difficult ideas. The children, represented by dolls, behave in far from ideal ways. The weapons of war, tanks and fighter planes, have been cropped from toy catalogues, with the percussionist's sound-effects lifted from various tactical computer games, designed to capture the children's attention.

The parts marked *restful* are only sonically so, giving the ears a break from other onslaughts. The emotions expressed in "Privilege" and "Grief" are not intended to be easy at all. The ending of the piece, although again marked as restful, is possibly only the relentless relaxation of the mortuary slab: grief is played in a minor key.

The parts marked *disturbing* are just that, topics to make us uncomfortable. The intensity of the bombardment by flying, wailing babies should remind us of the pressures of over-

population, with its inevitable series of television charity appeals. There is also the plight of the oppressed mothers to consider. The pictures and messages offered up by the Kurdish demonstrators offer an insight into how politicians destroy lives in the pursuit of their power games. These are perhaps coming to a bitter end in Syria, but they continue elsewhere, currently (September 2018) Palestine and Yemen.

The final group, the *saturated* parts are reminders of what we permit the media to inflict on us, a barrage of subliminal (since we are not purposefully watching) commercial propositions. There is no escape from them, just as there is no exit from the irrelevancy and aggression of mediated sport. It is our institutionalised diet and our escape from conscious thought.

The piece was composed in quadrophonic format and publicly presented in stereo. The former permits a sense of centrality to the listener, who is ensconced within the piece. The message is still available in stereo form – but the experience becomes more visual.

The “Percussion” notes for each scene were negotiated in advance with Guillaume. I repeat my gratitude for his enthusiastic participation, both in live performance and in selection of sonic samples and their recording.

Chapter 6: Technologies and techniques

Sound recording and editing:

For sound recording, I acquired a Roland r05 handheld recorder. Comparatively inexpensive, it provides adequate wav recordings (for my purposes). It has built in stereo microphones plus a facility for connecting externals, which I choose not to do: the keywords being portability and spontaneity. There are various onboard functions, including reverb which I do not use, preferring post-editing on my laptop. Other recordings have been made with the automatic sound recorder on a Hitachi DZ-HV564E home camcorder, also a Samsung Galaxy S4 mobile phone. These latter two are important for spontaneous recording – as evidenced in both the Communist marchers in the “People” scene in “Parallel Lines” and the “Outrage” scene in “Mother, Baby, Life”.

The raw, recorded sound files are first processed using **Audacity** (version 2.1.0), which is an open source multi-track audio editor. It has the basic sound processes: normalisation, compression, fade-in and -out, reverb and EQ as well as various others. In the main, it is simple to use, and thus ideal for file preparation. The collated files are then available for further processing and assemblage.

In making drones, Audacity was again used; the *Change Tempo* function on a file will stretch it, but will also add a beat, almost imperceptible over small stretches. It can also be used for longer stretches where a beat is aesthetically appropriate. However, an interesting alternative is *PStretch*, Paul Nasca’s free tool¹⁵ within the editor; this uses a different algorithm (Fourier based) to produce the longer outputs without the beat, although the inevitably produced harmonics can produce strange (and sometimes beautiful) results. Generally, the most interesting sounds are created when there is a pitch change in the source material: however

¹⁵ Details at the author’s website - <http://www.paulnasca.com>

abrupt originally, harmonics overlap and interfere unpredictably. The two parameters, “Stretch factor” and “Time resolution” are there to be experimented with. By the addition of sound-altering processes from *Cecilia*, the freeware graphic front-end application of *C-Sound*, in particular the “Harmoniser” and “Resonator” functions, a mundane sound source can be made aethereal, at the very least interesting. Again, the process is one of titration or play, rejection of most, continuing with only the most promising. The processes and their results can be accessed in the interactive Word file, “Drone Making” in its own folder on the second data stick.

The drones were placed together with the video into a Windows-based surround-sound digital editor, *Cakewalk Sonar 2015*. Once in place, the soundscapes were added, directly copied from the video soundtrack, or else subjected to process. These are manually cross-faded into each other, or into the drones, as the scenes change. Other sound events, such as speech, vocals, effects and gestures, are inserted at this point onto separate tracks. Each track, or event, can be individually provided with effects from Sonar’s onboard suite. Equalisation was used to reduce bass rumble on several of the clips in the “Pundits” section of “Mother, Baby, Life” and heavy reverberation on its closing theme to add to the section’s heavily emotional significance.

Of major importance is positioning the sound. Sonar permits formats which include 5.1 surround, used for the first piece and quadrophonic surround used in the others. As well as drawing the audience inside the composition, elements of physical movement can be implied by the drones, to work with the tonal changes that are already there. Movement of screen objects can be confirmed too: an example is that of the blood-cells in the *Parallel Lines* piece, which move from the centre to the rear left and right.

It is, of course, recognised that the larger the audience, the further away from the central *sweet spot* for auditioning most of them will be. This was particularly noticeable in *Parallel Lines* where the contrasts between left and right were particularly apparent. Since the major cinemas with their expensive Dolby surround set-ups share the same problem, I feel confident that the only reasonable solution is to cater for the small audience.

Video editing:

Adobe Premiere Elements 15 was used for constructing the video components. A key feature was the ability to overlay videos with varying degrees of transparency, as in “Mother, Baby, Life”, where the montage of heads travels above the demonstrating Kurds in “Outrage”. This process parallels the layered soundtracks throughout the compositions. **Premiere Elements** comes as a package with **Adobe Photoshop Elements**, which was useful in creating background stills, and in standardising colours and sizes of photographs as in the “Ghosts” scene in “Parallel Lines” and “Outrage” in “Mother, Baby, Life”.

Microsoft’s basic editor *Movie Maker* helped create the pan and zoom sections from still pictures, providing movement where needed.

Final Cut Pro was used on an Apple desktop computer to produce standalone video files incorporating surround sound, storable on USB data sticks and portable to most current 5.1 systems without additional software.

Animation:

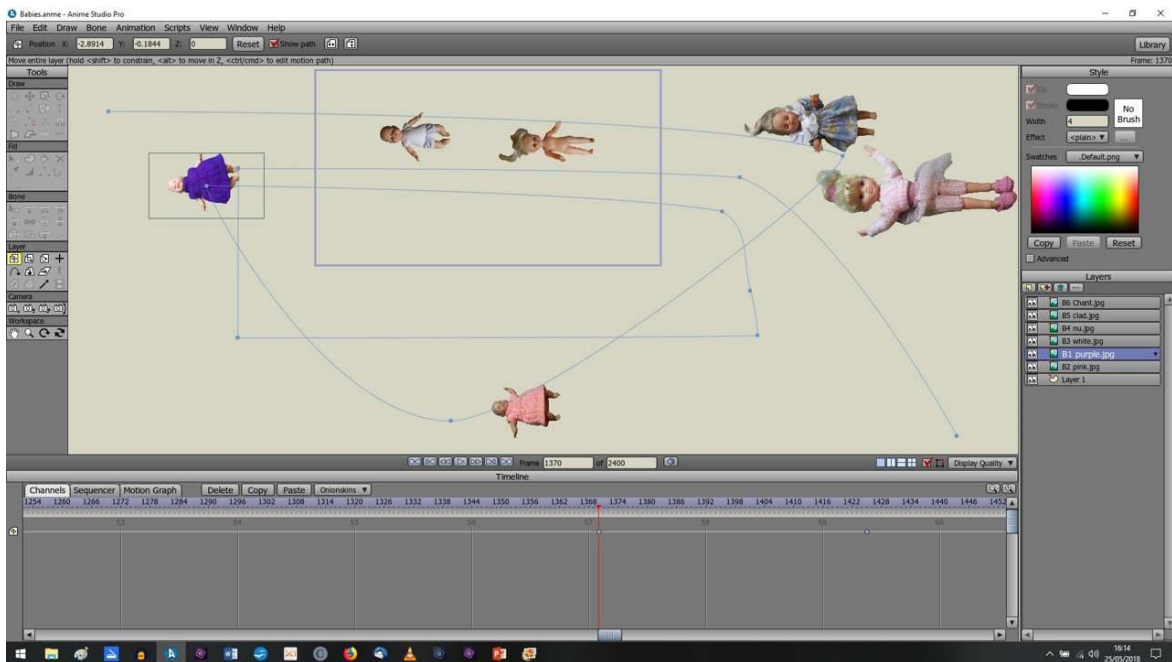
Two of the compositions, “Parallel Lines” and “Mother, Baby, Life”, contained spaces that were appropriate for animation: the “Ship’s crossing” and the “Blood flow” in the first, “Babies”, “Moving dolls”, “Flying heads” and “War” in the second. Previous work with *Anime Studio (Pro 7)*, had suggested that it would be a useful tool, if the output were not too demanding. Whilst moving a simple shape round the screen is quite easy to achieve, articulating the shape adds extra layers of complexity, and this requires extra time and expertise. Of course, more sophisticated results are possible, but as an individual artist, compromises must be made, and complex animation is too demanding to be contained in my personal praxis.

“Ship’s crossing” was simply accomplished: A cut-out and visually distressed picture of the S.S. Chitral was moved right to left on the Indian screen over a static blue sea, whilst on the opposite screen, grey waves moved. When the ship disappeared from screen, waves moved on

both sides. After a hiatus where one imagines the ship in transit, the grey waves become static as the ship enters the English screen, finally slowing and stopping at an assumed Tilbury Dock.

Throughout, the ship is steadily magnified, a growing-nearer effect. A very basic animation, with a single object being subject to three operations: movement, enlargement and speed change.

Similar processes mobilised the dolls in the “Babies” scene, differences being in the number of objects moved, their velocity and their dramatic impact. While the ship proceeded calmly, the babies arrived at closer intervals, travelling faster and faster. In the picture, the trajectory of the doll in the small rectangle can be seen, making three appearances across the larger rectangle that will become the final screen. The flying babies work well with the stereo aspect of sound placement: the drones follow the doll’s path, left to right.



“Blood flow” was considerably more complex: each individual cell was subjected to the three operations above, but also being skewed and rotated. Additionally, there were multiple cells being worked on at any one time. The left and right screen are mirror images but with some displacement in space and in time to avoid the effect. The centre screen was created separately, with all three working together, until the cells converge and enlarge, clogging up the arteries in a cardiac arrest.

With “War”, the paths of the tanks and lorries were aligned with the angle of the static object. By magnifying the object as it moved along the path, it appeared to move naturally, rather than in a slewed skid which a more direct path would have produced. The recorded (and processed) background sound provided a steady throb for the vehicles, whereas the paths of the aircraft were followed gesturally, left to right. Dujat’s performance instructions were to provide diegetic sounds of war, as the toys appeared onscreen: these were powerful and enhancing to the scene. However, the centrality of the monophonic accompaniment did diminish the directionality of the recorded background sound.

It is clear to me that animation provides an opportunity to introduce movement into the soundtrack, progressing into focus in the last of the three compositions.

Playback:

All the information concerning playback is described in the *Performance Notes* pdf on the *Data 2* data-stick, presented separately.

Chapter 7: Conclusion

All the compositions above have been performed in public; the audiences have varied from academic musicians and music technologists to humanities graduates and the general public. In the post-event discussions, there has been criticism of the content: inevitably when confronted with an artwork, there are going to be those who “don’t get it”. Trying to make a political point using surrealism can be quite opaque; were the opening scenes of “Mother, Baby, Life” really a serious comment on overpopulation, or just pieces of funny animation? The intention is ambiguous, the answer may be both. Viewed phenomenologically, the artwork exists in the meeting between the given materials and the experiencer, so a variance in reactions must be expected. The art is unique to each encounter: there has been expression and reception, possibly communication.

In creating the compositions, they have taken on lives of their own, original plans disappear as each newly-made section hints at new directions to take, new journeys to make. In “Parallel Lines”, the “People” section included a public-sector workers’ demonstration in Birmingham set against a quiet street scene in Kerala. This changed as soon as I happened across the Communist Party rally in Trivandrum and so became able to closer match the two events. In “Mother, Baby, Life”, the original idea of expressing rage at a single level became one of rising intensity from the small traumas of birth and childhood to full blown war and the major trauma of death in the final “Grief” scene.

Another source of criticism comes from those who “do get it”, who are focussed on output, or the overall effect, rather than the content. This has been generally in the form of comments on the sound and video balance, the sound and video quality and the presentation. The balancing problems occur in construction and can be addressed by editing or replacing component files, where necessary. Sound and video quality are more difficult. Two examples come to mind in “Notes from the Conference”: the bleating lamb in the olive grove was overwhelmed by the voices of picnickers at one point and replaced by later bleats, inauthentic

but adequate. The other example was the video in the “Bees” scene. The flowers of the Corfiot meadow were small and inconspicuous, leading to a very dull piece of video. This was replaced, again inauthentically, by a brighter English summer cottage garden bed. Other pieces of video, or sound work had to be retained, despite their problems, as in the overtaking sequence in “Parallel Lines”, “Fast Transport”, where wind distortion led to sound clipping but was retained for its genuine excitement value. All three pieces have been subject to several incarnations and re-edits before final presentation.

In making the pieces, I have been able to examine myself, my ideas and beliefs and put them forward for public inspection. The three neatly transcribed “Ideas Clouds” in Appendix 2 have served as more than pointers towards the eventual compositions, they have also pulled series of unconsidered attitudes, prejudices and preconceptions into conscious foreground.

The pieces are of me and from me, perhaps hidden in their surreal dream forms, perhaps presented more overtly: In the “Outrage” scene in “Mother, Baby, Life”, my own face sits in with those downloaded in a search for images of rage and anger. Elsewhere, it is my own voice that speaks of the anguish of India’s partition, that lists the injustices of privilege. Always, there is a yearning for the *other*, a pastoral, bucolic vision, a rejection of the grey quotidian *carscape* in which modern humanity lives, if not in actuality, then in unfortunate, uncomprehending aspiration.

As the compositions have developed over the years, a style has developed. Video originally was introduced to satisfy the demands of YouTube, an easily accessed medium for the dissemination of my music to friends and family. The simplest solution is to show a title screen for the duration of the piece; but as my bricoleur’s hat enabled the addition of videoed scenes from my *stash*, this soon developed into an intrinsic part of the art. Where there was no appropriate video, I used compilations of still photographs, and where they were unavailable, I appropriated content from the internet.

As already noted, there is a mainstream school of micro-mapping (Garro, 2012) of sound and video that is at the opposite end of the spectrum to this bricoleur's loosely related agglomeration of images. Work such as *Particle World*, (Wilfried Jentzch, 2014), which I encountered at Noisefloor (2018), is exciting and challenging, both visually and sonically; however, I feel the absence of the human presence. In terms of purely visual art, it sides with the abstract expressionism of Jackson Pollock, rather than the more recognisable dream images of the surrealists, Magritte, Picasso and Dali. This perhaps puts my work outside what is the cutting edge of multi-media art, linking it instead to the old-wave of Fluxus and Dada, where there are stories being told.

Because of this approach, I have been able to use the narrative component of these pieces to express my views, social, personal and philosophical. This is the area where choices are made other than for aesthetic reasons. The "Kurdish demonstration" scene in "Mother, Baby, Life" is of little visual or sonic interest: people walking, carrying banners with some chanting, form parts of other pieces without being of special importance. The fact that this march was not actively sought out but just arrived during a shopping trip caught me emotionally unprepared for the onslaught of restrained emotion and pictures of dead children. This scene had to be incorporated in the work: the original working-title was "Rage", after all. Synchronicity does play its part: while wandering through Trivandrum, looking for a religious procession to film for *Parallel Lines*, I happened upon a political march, the CPI(M)¹⁶ was on its way to the 20th annual conference, a beautiful and noisy sight. As with the Kurds, the feeling while filming was one of solidarity: the first was grim, recognising their oppression, the latter, joyful, smiling and sharing the clenched fist salutes.

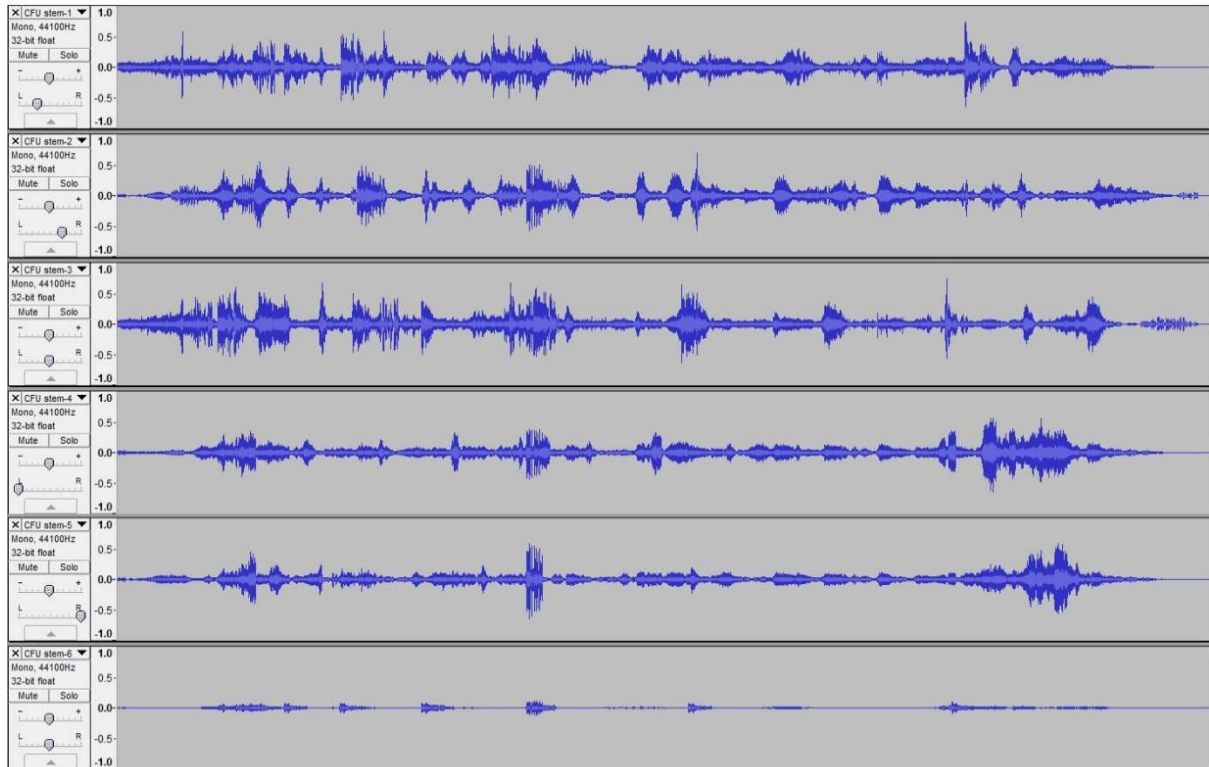
Otherwise, one relies on the internet and other media. The faces of the "Privileged" in "Mother, Baby, Life" were available online, the voices swearing at them were cut from an average action movie (*The Last Boy Scout*, 1991). It is quite surprising at the sheer volume of verbal

¹⁶ Communist Party of India (Marxist).

obscenity that can be extracted from a single film. However, the media machine is starting to defend its intellectual (and other) property more efficiently, or officiously. In the scene just mentioned, there are flying bank notes which my Hewlett Packard scanner refused to copy, eventually requiring subterfuges of notes being placed diagonally and with busy backgrounds to confuse it. This technique worked but one could feel the machine's displeasure.

The most difficult piece to edit was "Parallel Lines", with the three sets of video and sound to synchronise. It has also proved complex to stage in terms of equipment, requiring the three video outputs, or the alternative of a triple split-screen version. With all the compositions, the use of surround sound has restricted performance opportunities: stereo versions have been made available for venues without the surround facility. There are two versions available of each piece: surround sound (5.1 or quad) and stereo. This reflects the staging capabilities of differing venues, also the requirements of downloading from the internet, important in expanding a potential audience. The conversion of a surround file to stereo is not a simple change of parameters when saving from mixing software. Decisions need to be made on how to re-express two-dimensional sound placings and movements from a square environment to a single, linear field. This is not simple. An initial choice of surround sound means that the aesthetics of the composition include placing the audience within the space, a participant rather than an observer. To convert to stereo is to attempt a simulation; my strategy with 5.1 is to place the Low Frequency Effects channel (LFE) and the Centre channel in the middle, the Left and Right channels between 40° and 50° each and the Left Surround and Right Surround at a full 90° either way. Using this method, the listener is aware of some kind of movement taking place. The example below is of the six stem waves that were used in the 5.1 track of "Notes from the Conference" placed in the sound editor *Audacity*. Once the files have been positioned, as per the track labels, their volumes can be adjusted individually until a satisfactory balance is achieved. More information is available in the *Performance Notes* pdf.

Notes from the Conference stems, arranged in Audacity for Stereo.



A surround performance necessarily limits the potential audience for the piece: to achieve “sweet spot” listening requires the person to be at the centre of the square, a small number of seats in the auditorium. In stereo, the effective listening position becomes a stripe from back to front, more people can appreciate the movement of the sounds. There is also the possibility of disseminating on-line via the video-sharing sites such as Vimeo and YouTube. Although this brings the work to a much wider audience than that of the auditorium, the viewer may very well receive the audio through head-phones, or ear-buds, losing any intended subtlety of sound. The video part may become relegated to a domestic television, or a tablet screen, or even a mobile phone. Much is lost.

So, for full effect, one must return to the surround sound auditorium where the occasion will be an electro-acoustic concert, or part of an experimental music or film festival. The audience will essentially be small and specialised and probably academic. Additionally, electro-acoustic music is but a small part of music’s canon, which tends to be focussed on the great, dead

composers of previous centuries, so the larger part of the academic audience would probably be elsewhere.

One then needs to ask oneself exactly what is the point of producing this work, creating this art? I believe that there are two answers. First, that it is ground-breaking, providing a place where new ideas in music and video may grow. In this culture of memes, ideas rub off on each other so that what was once a fringe pursuit may become main-stream, particles agglomerating into a new bedrock. Collaborators add their contributions to each other's knowledge sets and take them away to repeat the process, to spread the ideas, rhizome-style: this is particularly relevant in a world of Culture 3.0 where technology and software enable artists to attempt the impossible and achieve the improbable.

The second answer is personal, the work becomes part of a learning process. For me, these particular pieces are a stage in a journey: the techniques which have been used and developed are offering new possibilities for expression, new ways of being heard, perhaps not yet, but definitely in the future. The three pieces have hinted at directions for the future, for new pieces to be composed. The state of the world and its inhabitants provides an almost infinite source of material for cross-media comment. Possibilities in creating new, stretched drones form an expanding playground with musical sound, voices and *sons trouvés* all to be explored. Time-altered video waits to be combined.

Despite the difficulties of writing for surround sound, its immersive qualities make it irresistible to me. The simple animations that were realised in the last two pieces give encouragement: they can drive a narrative just as positively as videoed reality. However, by raising the level of complexity, such as the introduction of jointed "bones", permitting movement within figures, rather than merely of them, more intensity of movement and thence emotive response can be elicited. There is also the possibility of introducing virtual reality to add an extra dimension to the immersive properties of future pieces.

In these compositions, the soundscape material has been largely untouched, other than with the most basic of editing, the cut-up process and some equalisation – most of it was incorporated much as it was found. Future work may benefit from a different, cleaner, approach when recording: a hand-held recorder is subject to all the pops, clicks and hisses in its environment, whereas the connection of a unidirectional condenser microphone can provide more accuracy, and clearer results. There is then the quandary of clarity versus spontaneity: an instant recording on a mobile phone of an interesting event may be bedevilled with unwanted environmental sound. Will it blend in with the more carefully recorded files? Decisions must be made.

Having been able to use multimedia to express personal views, no matter how obscurely, has been an important development to me and it should continue, be amplified, be made more overt. The Gesamtkunstwerk is defined for this purpose, and it is made feasible with the tools of Culture 3.0. I will continue to work in this genre, and as with the small voice from the *X-Files*, I will continue to say, “I made this!”

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Appendix 1: Programme notes from Jabb Mafoh III

(Extract relevant to photographs section)

The End of Days



Jabb Mafoh in conversation with
Ann-Marie McDonagh.

We had been contemplating Ai Weiwei's *Sunflower Seeds* (2010), a hundred million Chinese ceramic seeds boggling our minds. Mafoh was outraged at the gallery's refusal to allow visitors to walk on the sculpture, although he didn't like the work anyway. He felt that it over-emphasised the East-West divide; something he opposed vehemently.

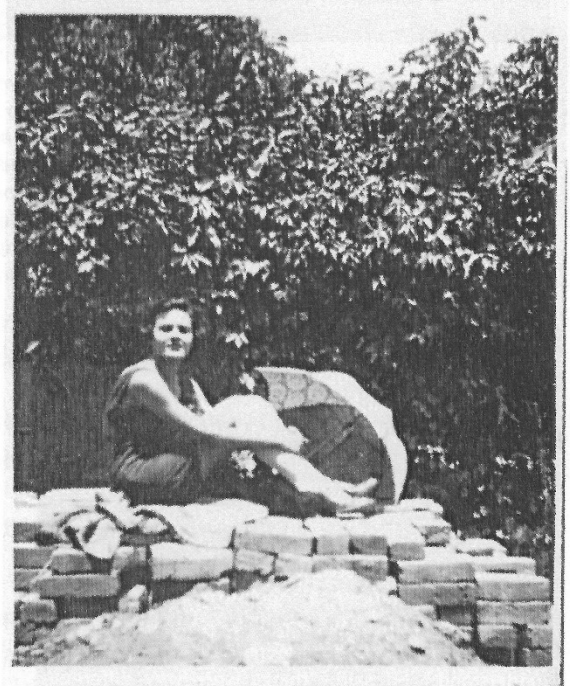
"Why?" he demanded. "Why do they have to focus on what makes people different? What makes him better than her, or that culture inferior to this one? There are so many factors that can unify us but the capitalist-media hegemony chooses to ignore them. They plant in us a deep discontent"

Another pause. I felt he needed a pipe to puff on but I gave him a mint instead. "Look at these guys," he said, offering another photograph. "Can you spot the important one? I'll give you a clue; he's my grandfather." Tentatively I pointed to the central figure. "No. You're wrong. That one is Rupert Ottley, granddad Jamal's boss! Assumptions, Ann-Marie, assumptions. Please avoid them. Jamal is front row, third from the right.



Khaur drilling crew with grandfather Jamal.

"Jamal married Annabella. He had no choice. She had made up her mind to marry him. As a dance hall entertainer from Canterbury via Bombay, she was a strong, wilful lady. Her stage name had been *Trench-Coat Annie*; apparently, the trench-coat was the first item she removed during her act. It was only natural that she should scandalise the whole establishment by falling for the wrong man. Perhaps the scandal of a white woman marrying an Indian was lessened since she was no modest maiden – her first marriage had ended when her husband's rifle exploded during a police action at a religious *mela* by the Godwarhi River. No-one seemed dreadfully upset at the time.



Maureen's mother Annabella being scandalous

"But they were happy times, or so I was told by Corrin, although I was too young to have any memories of my own. Yes, it was a bit rough and ready and yes, the Punjabis were certainly exploited by the oil corporations but so were we, the Anglo-Indians. Of course, people are still being exploited, to this day. They are slaves to the wage, driven by what the media and the advertisers tell them they need, what they must have. Designer labels, convenience foods and cars, cars, cars. Why else do people work so hard? Remember Pope John Paul II? *Work is made for man, not man for work...*

"They control us, Ann-Marie," he reflected. "And we took the rap for them when Gandhi did the unthinkable and made India look at itself instead of the *illusion* provided by the capitalists."

Appendix 2: Clouds.







***Mother, Baby, Life* Original Ideas Cloud**

Appendix 3: Parallel Lines: *The Opening Song*

The Opening

from *Parallel Lines*

Andante
mp *mf*

Alto Solo

Why did she leave us? Was it some-thing that I said?

8 *f* *p*
 Was it some-thing that you did? Did you a - buse her?

15 *pp* *mp*
 O my fa - ther Did you drive her to the arms

22 *mf*
 of the Ma-hat-ma in his dho - ti, Cross-legged sit-ting

28 *f* *mp*
 spin - ning thread! Do they still ha - te us? O my

34 *mf*
 fa - ther Have they ta - ken my pre cious home?

41 *f* *mp*
 Cast us from our gol - den realm? To these cold grey, wind swept

47 *p*
 Isl - ands. Ne - ver to re - turn.

51 *f* *ff*
 O my fa - ther... NO!

Appendix 4: Parallel Lines: *Blood Song*

Blood Song

from *Parallel Lines*

The musical score is written for Alto and Baritone voices in 4/4 time. The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number at the beginning of the Alto staff.

System 1 (Measures 1-4):

- Alto:** Measure 1: Rest. Measure 2: *mf* This is our land. Measure 3: Rest. Measure 4: Rest.
- Baritone:** Measure 1: *mf* We built this land. Measure 2: Rest. Measure 3: We built it with bricks and cold steel. Measure 4: Triplet of eighth notes (F#4, G#4, A4).

System 2 (Measures 5-8):

- Alto:** Measure 5: Rest. Measure 6: and guns. Measure 7: and our blood. Measure 8: *p* and the.
- Baritone:** Measure 5: *f* and our sweat. Measure 6: Rest. Measure 7: We built this land. Measure 8: Rest.

System 3 (Measures 9-12):

- Alto:** Measure 9: *mf* blood of our chil - dren. Measure 10: Triplet of eighth notes (F#4, G#4, A4). Measure 11: Rest. Measure 12: Rest.
- Baritone:** Measure 9: Rest. Measure 10: *mf* We built it with oil and ma-chines. Measure 11: Triplet of eighth notes (F#4, G#4, A4). Measure 12: Triplet of eighth notes (F#4, G#4, A4).

System 4 (Measures 13-16):

- Alto:** Measure 13: *mp* and we died. Measure 14: Rest. Measure 15: *f* for your greed! Measure 16: *f* (sustained note).
- Baritone:** Measure 13: *mp* and we died. Measure 14: Rest. Measure 15: *mf* for our dreams... Measure 16: Rest.

ADDENDUM 1 – from Data 1

Tim Anderson. Performance Notes for the Portfolio of Three Cross-media Compositions

Two versions of each piece are provided on the data stick, a surround sound Movie file with a stereo version in MP4 format.

5.1 Playback channels:

Left, 1	Right, 2	Centre, 3
LFE, 4	Left surround, 5	Right surround, 6.

In *Parallel Lines* and *Mother, Baby, Life*, the Centre channel is unused, as is the LFE in *Mother, Baby, Life*.

All three stereo soundtracks were made by mixing the stem files in *Audacity*, with the channels placed as follows, amounts in percent:

Left, 50 left,	Centre, 0,	Right, 50 right
Left surround, 100 left,	LFE, 0,	Right surround, 50 right.

This mix acknowledges the physical separation presented in the 5.1 mix, replacing front to back with left (or right) towards the centre, maintaining some sense of movement. All the channels were adjusted down 5 dB to avoid clipping when the sound levels are combined.

The synopses below are abbreviated, but may be found in full in the main commentary. They include scene timings in minutes and seconds.

Notes from the Conference

This piece is in full 5.1 surround sound.

Synopsis:

1. In the Clouds: 0.00 - 0.42: The voice of the technician, “Ελα. Ελα”, (prosaically, “Come on, come on”) mixes with conversation from the anticipating audience. The video is of the clouds (silent) filmed from the aeroplane. The titles appear. The drone develops and overwhelms the voice. A second drone emerges. Text, “The plane touches down”. That there are at least two threads to the piece becomes evident.

2. Insects and Flowers: 0.43 – 2.15: Bees and flowers appear, chattering birds sound in the background. Insectile buzzings coincide with the emergence of Ms Wightman’s voice. Harmonised notes join the drones. (The garden in the section is in Staffordshire, the insect voices in Corfu: the Greek field of flowers in the recording was *visually* dull and uninteresting) Text: *Scent of flowers*. Birds sing and the second drone builds. Jenifer’s voice is overlapped for the first time, an echo out of time. The mainland flight passes overhead. A car passes, one of the few human sounds outside the towns. Text: *Car*. Then the insect sounds take us out of the lecture hall and away into the summer landscape. We drift.

3. Sheep and Lambs: 2.16 – 3.34: Jenifer’s voice dominates again as sheep appear, grazing in a Palaeokastritsa olive grove. Text: *Grazing, sheep, bells, wagtails*. The pastoral feel of the video is heightened by the clinking cowbell of the bellwether. A lamb bleats plaintively as the narrative voice fades and the drones move. Text: *Lamb*. The conference continues as another car passes and the lamb bleats once more. There is a contrast between the rural scene and the narrative of oil spills, statistics and pollutants. The brief crackly sounds are from the sheep tearing at the grass.

4. Pigeons and Dogs: 3.35– 4.08: The scene shifts to a plaza full of strutting pigeons, part of the video was posterized accidentally, hence their blue shadows. Bird song was from Agios

Markos, Ipsos, the barking of the dogs was in a public park in Corfu Town. The sound dynamic increases as the birds strut faster, the video playback accelerates. This is an aggressive section, contrasting with the pastoral calm of the sheep. Text: *Dog. Pigeon*. The agora, or plaza where the pigeons were filmed, was paved roughly in the limestone slabs of the score picture above.

5. The Sea and a Yacht: 4.09 – 5.12: Recorded at Corfu Harbour, the sounds of plangent, plashing wavelets sit on top of the drones, which gently diminish. Text: *Waves, splash, ropes*. The conference fades to barely audible now, as the creaking stays and shrouds on the yacht *Odysseus* are seen and heard. This section feels very relaxed unlike the preceding scene.

6. Damselflies and Crickets: 5.13 – 5.53: Chirring cricket sounds replace the water voices. The conference voice returns. Background traffic can be heard throughout. Recorded in Corfu Town and Ipsos. The text *Bugs overlap*, coincides with the voice overlapping itself. The cricket was filmed near Ipsos, the electric-blue damselflies were at Muzinë in Albania. The picture quality of the damselflies was poor which is why the video was overlaid onto the static cricket.

7. White Water with Pebbles: 5.54 – 6.31: The water sounds are fake. They are the voices of thousands of roosting birds recorded in Corfu Town, hence the human conversations and traffic sounds behind them. The stream and spring are in Albania at Muzinë, home to the damselflies. The drones and the voice fade in and out. Text: *Clear stream. Birds roost*. The natural sounds of flowing water were destroyed by strong breeze. Together with the sound, the sunlight on the rippling water creates a hypnotic enchantment: this is a passage to the land of the Lotus Eaters, another temptation for Odysseus.

8. Tree Fluff and Songbirds: 6.32 – 7.21: The massed wagtail voices are replaced by the songs of individual caged finches and canaries, recorded in Corfu Town. The drones rise over the voice. Conversations from the town's cafés sit behind the birdsong. The video is of a willow tree shedding its seeds on a breezy day. Text: *Caged canary. Willow dust*. The voice re-emerges from the background. The contrast is between the free, drifting seed fluff and the songs of the caged birds; a comment on how the demands of people take precedence over wild nature. A reprisal

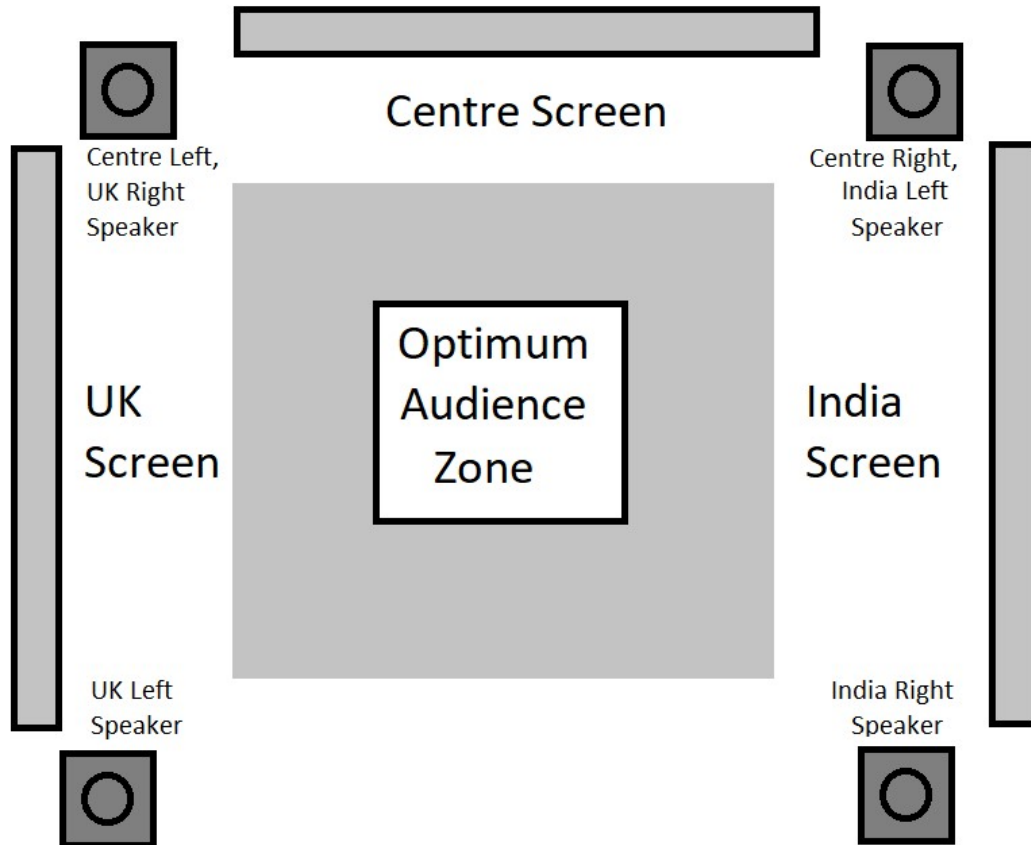
from nature is in the allergen content of the fluff, creating sore eyes and all the other aspects of willow induced hay fever.

9. The Ferry and the Liner: 7.22 – 8:23: The end of the crossing from Albania to Corfu is marked by the ferry's diesel engines mixed with harbour road traffic. The voice rises and falls, overlapping with itself behind the drones. The travellers' cameras flash farewell as the cruise ship's horns sound as it leaves the port. Text: *Leaving the harbour*. Other ships' horns answer. This scene is simply for the joy of the ships' horns, although their presence in the island's soundscape is as significant for the souvenir vendors throughout Corfu Town, as it is for the soon-to-depart passengers. The drones rise to complete the scene.

10. Sunspots on the sea: 8.24 – 9.53: The drones are steadily overtaken by the crackles and static in the conference centre together with the technician's voice. Text: *Sun dappled beach with technician*. The voice returns under the crackles, only to fade together with the drones. Text: *Speaking Jenifer Wightman*. The voice returns as the credits run. The drones disappear leaving behind only the voice. The reverie is over, the closing title reminds us of the conference where our attention should have been resting.

Parallel Lines

The format intended for presentation was originally quadrophonic sound with the three screens arranged as below:

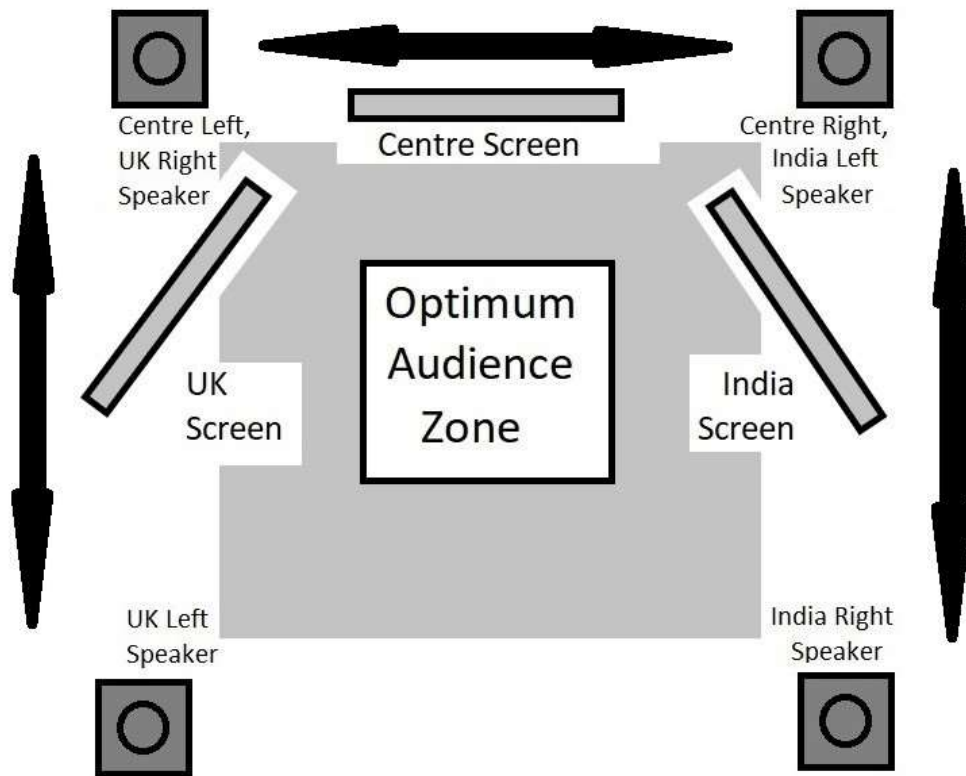


There are clear disadvantages in this arrangement. First is the size of the screens given here. It would have been possible in a specialised white-box environment, projecting onto the walls from opposite sides of the room. This would have made the audience proactively seek their target video screen, perhaps standing to facilitate their choices. There would also be the problem of shadows interrupting the projection.

Quad sound, or any surround sound, even stereo, would necessarily reduce the optimum listening zone in size, and so in turn would reduce the number of people able to satisfactorily audience the piece. A partial solution, used in actual performance, was to show the video on smaller plasma screens, placed diagonally to afford the audience an easier view, although this did result in some sound displacement from the side screens.

It was noted that the sound design, which was basically the three stereo tracks matching the screens limits the possible movement of sounds to left and right as shown by the black arrows

in the diagram below:



In a final compromise, a single projection using the three videos together was made for small audiences, as in the picture below.

The sound was also made available in stereo, so that the piece could be watched at home. This did mean a loss of visual scale: one has simply to turn one's eyes, rather than the neck, or the whole body to swap from one image to another. The reduction to stereo takes away a whole dimension from the movement of the sound; however, portability has been added. An additional advantage is that the synchronisation of the three videos is now built in, rather than an operator having to manually start the three videos simultaneously.



Synopsis:

1. Introduction: 0.00 – 1.00:

Centre: The titles appear over still pictures of the moon. The “upright” crescent familiar to England is slowly replaced by the “boat” moon of the tropics. A text narration follows the titles:

The left and right screens have night-sky scenes. The skies slowly rotate behind static cut-outs, the left screen shows Liverpool Docks, the right shows a Keralan palm grove. Cloud animations cross the English sky, there are shooting stars over India. The soundscapes are church bells (left), dawn chorus (right). There is a tanpura style drone building throughout (based on D).

Visual and sonic contrasts are introduced, as is the colonial/post-colonial theme, starting with the *Opening Song*, which is sung by Julia Mosley over the left and right soundtracks

2. Rivers: 1.01 – 3.00:

Centre: The video shows symbolically turbulent waters, filmed in a speedboat trip round Cardiff Bay. As the song is completed, the text narration continues:

...to sail on new and distant rivers, to make new stories to tell their children's children.

*But the rivers were constant, unchanging.
Constantly Changing.
One face: A million names.*

Then the rivers are named, alternately, British on the left of the central screen, Indian on the right. The left screen shows the sun reflecting in the Trent and Mersey Canal at Kidsgrove, rippling in a gentle breeze. The right screen shows reflections from coir plantations in Kerala, making fractal-like patterns in the wake of the local ferry boat.

*The Medway
Father Thames
Afon Hefren
Roman Deva
Homely Trent*

*Chaliyar Backwater
Mother Ganga
Holy Godavari
Yami Jamuna
Zanskar
Mighty Indus*

The central drone continues throughout the song and after. It was a combination of sea sounds, recorded at Rhyl, the slowed, crying child from the “Ghosts” section and a stretched sung “Om”, originally recorded for the second song. Voices appear. The first voice carries some distortion to add depth, provided by *Cakewalk’s Multi-voice chorus/flanger*, set to *detuned vibrato*. This track is repitched and repeated, providing a call-and-response ritualistic feel. The drone increases in intensity, reflecting the power of the water in the central screen. Text confirms the existence of the river gods on both sides of the liturgy.

*Deus, Devi
One Mother, One Father,
One River*

The use of *Deus* and *Devi*, Latin and Sanskrit words for male and female deities is significant, offering both a linguistic closeness and a separation. The Mother is the Ganges, the Father, the Thames. This is the central theme of the composition, a drawing together of the two tribes, of the parallel lines. The liturgic ritual is expanded and reprised near the end in Scene 11.

3. **Ghosts:** 3.01 – 5.00:

A stock film (Encyclopaedia Britannica Films Inc, 1947) about the training of circus elephants is shown centrally: a clean-cut white child dominates the wrinkled giant, clearly symbolising the dominance of the small British Islands over the huge assembly of ancient Indian states. The central soundtrack contains the narrative from the film slowed and distorted over the unmodified original. There is also the sound of the boy's small sister crying, but very much slowed and pitched down, a dismal addition.

Superimposed on the film are scanned photographs dating between 1920 and 1953 of my parents and their Anglo-Indian friends and acquaintances. Most of them are now deceased, as is their way of life, hence the title "Ghosts".

Naming the dead is an important ritual in many cultures, as in the 9/11 ceremonies at Ground Zero, and the listings of the war dead on every cenotaph. The side screens carry the photographs too, but blurred and made fuzzy, acknowledging the fading of memory, the decay of the past as people turn into history.

4. **People:** 5.01 – 7.01:

People walk, meander, talk, carry shopping bags, demonstrate, and hold up banners and flags to the sky. This is the public face of both peoples. This is the same on left and right, although people and vehicles are less well segregated in the Indian streets. The recordings contain voices, chanting, faint sounds of traffic, *moderato* at first but fading as the voice recordings from the centre screen start to dominate. These were numerous short voice samples randomly selected from the plethora of English and Indian TV documentaries available on YouTube. These were overlaid and are almost meaning free, the content being hidden in the general hubbub. The phrasebook-style texts in the centre screen were unrelated to the voices, appearing in English, Urdu, and Hindi scripts. They are there to mark the similarities of the tribes or races, the peoples, rather than emphasising the differences.

Two marches were included in this section, a trades-union led rally, protesting against government pension cuts and the pay freeze on public service workers, and a recruitment rally of the Communist Party of India (Marxist).

5. Diaspora: 7.01 – 8.00:

The side screens show ocean: a pleasing blue on the Indian screen, dull grey on the British. The same light, purposeful drone plays on both sides; it is after all one ocean that separates the nations, the continents. A simply-animated, battered-looking ship moves slowly right to left across the blue screen, eventually reappearing on the grey side before coming to a halt, representing its docking. The ship is the P.&O. liner, S.S. Chitral, freshly returned to passenger service after the war, in time to take my family and me away from India, our actual homeland, to a cold and bleak Tilbury dock. The centre screen shows maps, old stock photographs and documents of the time to illustrate the narration, both in text and spoken word, the voice being again subject to the addition of *distorted vibrato* which lends distance in both space and time. The scene concludes with a shot of the Zaskar mountains with a flying gull superimposed. Finally, a question is posed.

It's 1947 and not everyone is happy being independent.

Trains carried people caught in the wrong part of the country...

...to their deaths.

Families fled.

Panic followed them.

The army marched...

...that's what armies do.

And babies were born.

Asserting their rights to be identified as either "us" or "them" (not voiced)

The colonial parents prepared themselves...

...to get out of the mess...

...with P&O.

They left with almost nothing...

...except (but) to wonder:

What if?

6. Traffic: 8.01 – 10.00:

The two sides feature soundscapes. The English side is at a well-behaved semi-rural road junction, and mainly features gentle tyre noise and some small engine sounds. The sound becomes huskier and deeper during the more frenetic motorway (M6 at Keele) clips.

At another crossroads, in Trivandrum, the soundscape combines the throb of diesel engines, buses and lorries with the rowdy two-stroke clatter of autoricks, motorbikes and scooters. Above all are the intrusive horns used to vent the impatience of the drivers.

The central screen promotes calm with a gentle multi-level drone, slowed traffic sounds being blended with the same noises subjected to *Cecilia's* harmoniser function. As the scene progresses, the harmonised track rises, eventually prevailing. The central drone is combined with a series of slow scenes of placid animals, leisurely transport (bicycles, a small boat and a jogger) and features graveyards, a calmer alternative to the endless traffic.

7. Blood: 10.01 – 11.00:

The three screens work together in this animated scene. Images of red blood corpuscles, culled from Creative Commons searches, and also some hand drawn and painted, move from right to left, from centre back to front, from left to right in even animation. The sound starts with three heartbeats, repeated more quietly with “swoosh” sounds directed spatially to mark the passage of the cells. The central soundtrack adds the “beeps” of a heart-rate monitor becoming increasingly more rapid and erratic, before ending in a flatline, the visuals concluded in static close-ups.

The two-part second song (both parts sung by Julia Mosley, the baritone transposed up an octave) is there to add some clearer meaning.

A: The Colonial: *We built this land. We built it with bricks and cold steel. And our sweat.
We built this land. We built it with oil and cold steel. And we died
For our dreams.*

B: The Indigene: *This is our precious land. [You built it] with guns and our blood.
And the blood - of our children. And we died
For your greed.*

The two verses are sung concurrently, the first representing the colonists, the second the colonised. The blood in this song and throughout the scene refers to both the bloodshed of partition and the blood which was shed in colonisation and the pursuit of the imperial dream. The flatline at the end is self-explanatory, even as the triple heartbeat is reprised.

8. Fast Transport: 11.01 – 13.00:

The videos of train and road travel are unashamedly sped up, even the apparently less dynamic Indian side; the acceleration of the oversized Asian Inter-state expresses is no match for that of the Kentish H.S.1 *Javelins*. The views present potted panoramas of the two countries: South India in apparently eternal summer, Britain with rain, snow and the occasional sunny spell.

The road section contrasts the descent on winding roads into Cardiff, with the overtaking of a rickety lorry full of butane canisters on a narrow and busy Keralan freeway. There is a greater feeling of danger travelling in India. The British video came from an amalgam of trips to Kent, London, Cardiff, Somerset and Manchester. The Indian film came mostly from a single thirty-hour journey from Kerala to Maharashtra, via Tamil Nadu.

The soundtracks are from the original files, occasionally moved in time to remove the irrelevant personal conversations which intruded at points into the recordings. The speed increase used the *Change Tempo* function in *Audacity*.

The video in the central screen is plain static grey, with labels describing events on the two side videos. The centre sound carries a low, lightly harmonised drone combined with “swooshes” to mark passage, a contrast to the track noise on the other channels.

9. Fire: 13.01 – 15.00:

The sound and video was recorded on Bonfire Night, 2015 at Porthill Cricket Club. The sounds are the live and excited voices of the children watching the fireworks, occasionally being impressed. They screamed as children do. Below their voices is the same track slowed down to quarter speed, a low complaint, full of groans and apparently dark despair. While the bangs and

reports belong to the fireworks, there is readable ambiguity in the sound; independence (as well as colonisation) brought gunfire as well as celebration across the country.

To the right and left, the recorded crackles of the bonfires have been slowed down using *Change Speed* in *Audacity*: this drops the pitch to that of firearm reports, an imaginable battlefield. The screens show burning twigs and branches, close-ups from a domestic bonfire, with the video being brightened and reddened on the Indian side, a cooler blue contrast on the other. Together, the exaggerated fierceness of the flames, the deepened explosions and the apparently terrified screams of the children work in synergy on our senses. Although the excited screams can be heard daily on the rollercoasters and rides at Alton Towers, we are not quite convinced that no children were harmed.

10. Rail: 5.01 – 17.00:

In colonial times, Indian railways were powered by steam locomotives. As a tribute, or memorial to them, the centre screen shows a montage of Creative Commons video samples depicting steam engines. The steam over the locomotives is taken from an aerial video of clouds, borrowed from the previous piece, tinted and thinned to grey translucency.

On the right side, the two trains in India seem to take forever to pass. The passage of the trains is barely audible, the electric engines are nearly silent, the trucks and carriages only quietly disturbed by the gaps in the tracks. Most of the sound is from passing road traffic, interrupted by a single warning blast from the locomotive's horn.

The English video is a montage of trains arriving and departing Crewe station. As with India, the sound is as recorded, simply faded in and out as the scene moves. Track sounds dominate again, with the electric units making little sound, a contrast to the steam engines of the centre. Towards the end, a diesel Freightliner train arrives, slows down, then comes to a halt with a steadily and dramatically climactic screech of brakes.

11. The Ocean: 17.01 – 19.00:

The wild waters of a speedboat trip round Cardiff Harbour provided a backdrop to the drones and text of the *Rivers* section at the start. This central section is similar, but with the calmer waters of tidal segment of the Medway estuary in Kent. Over the drones, the opening liturgy builds in volume as it is repeated.

In the Indian screen, one can observe the emerging urban middle classes at play. The two fishermen in the dugout canoe sharing the scene, were an addition, a tribute to Godfrey Reggio.

The UK screen depicts Rhyl in early October, a dull grey day. One brave person was out flying a kite while the windfarm provided electricity for the few still functioning arcades which have been superimposed on the seascape. The sound of the surf is mixed with the wind in the wires, recorded in the lee of a closed hot dog stand.

As the scene ends, the opening song is reprised as a reminder of the Independence and Partition anniversary theme. Julia's vocal continues into the final scene.

12. Ending: 19.01 – 20.00:

The song continues over the opening drone; the central screen repeats the background of the moons first seen in the *Introduction*. The starting text is replaced with the end credits.

The side screens are the same as in the *Introduction*, skies, clouds and shooting stars. We have been to India and back and nothing has changed. Church bells ring and the forest birds sing.

Mother, Baby, Life

As well as the 5.1 and stereo mixes, an additional, earlier stereo version, based on the live Noisefloor performance, is included.

Synopsis:

1. Introduction: 0.00 - 0.16: The red-hatted doll featured later waits as the titling is placed. This allows the file to be started, and the screen maximised without disturbing the main content. The music came from a toy music box re-pitched a fourth higher to offer a more childish feel. As any child will inform you, dolls are people, or at least, carrying their symbolic importance. The background here is a layered photomontage: a Spanish lightning bolt over stone Hindu gods within the Kanheri Caves in Maharashtra. Added to the doll, there is a huge and portentous symbolism here, power and darkness versus light and innocence.

Percussion (and narration): *tacet.*

2. Babies: 0.16 – 1.26: The smiling faces of the “mothers” in this section are taken from so-called adult websites. The babies (dolls) fly right to left, initially peacefully. A gentle instrumental drone is overlaid with stretched vocal sounds: Freddie Mercury is subliminally singing “Mama”, as are the Spice Girls. More vocal sounds are added to the base sound: Samuel L. Jackson’s and Bruce Willis’ voices are stretched as they iterate the word “Motherfucker”. The words are hidden. The arrival of more and more dolls, faster and faster, reflects the stresses of motherhood: it also symbolises the exponential growth of the world’s human population. A recording of a hungry baby wailing completes the scene, another screaming symbol of the world’s impending over-population.

Percussion: Play toy sounds, accelerating with the video. At *Hungry Baby*, make the sounds deeper and denser. Follow the final doll (in tutu), slow and stop.

3. **Children:** 1.27 – 2.33:

The drone drops to a lower pitch, marking the change from baby to child. Various distorted and blurred scenes form a static background, as an animation of plastic dolls draw away the viewer's attention. The animations are accompanied by recorded sound effects. A sample from The Shirelles, "Will You Still Love Me Tomorrow?" leads in two dancing dolls. The "children" are acting free from adult interference/influence; they have their own agendas. They ask the unanswerable question, "Are we cute – or simply an irritation?" In another relevant but hidden inclusion, the scene ends with a screen shot of Mike Figgis's interview at the Barbican. As we listen attentively, the doll/child cartwheels laughing across the stage, stealing the limelight: this is what children do.

The voice of the red-hatted doll is enhanced with reverb but is an otherwise untouched recording of an extremely irritating child. The *swoosh* sounds were raised above their original pitches.

Percussion: Use *Toy* sound set: follow the voiced sounds as the dolls move, until completed. At the *Sondes Arms* background shot, add slow, quiet keyboard notes in Dm.

4. **Pundits:** 2.34 – 3.58:

In the video, stills are displayed of various television panel shows and newscasts. The background drone layer, (pedal notes), discordant and threatening is subject to slow, small changes. Recorded extracts from the shows accompany the heads of the presenters which are animated to cross the screen in various ways and directions.

Many of the heads are instantly recognisable, as are their voices. These are the people, the adults, who are tasked with forming the opinions of their passive. Politicians criticise each other, accompanied by the salacious voices of their commentators; a focus on food is presented to an obese population and homes are reduced to properties where profiteering is praised, ignoring social need. The banter of on-screen bullies is accepted complacently.

Percussion: Add dissonant sounds, tracking the moving heads where possible. Use the *electro-magnetic* sensor to match (and follow) the voices.

5. The Commercials: 4.00 – 5.12:

A Catalan feast day in Perpignan provided a serendipitous video of folk dancing, the sound recorded on scene. The displayed dance becomes rapidly overlaid with nine small screens which show extracts from television advertisements. Most are repeated, as they frequently would be throughout an evening's viewing. Voiceovers from them are added and overlaid randomly: they consume our attention and distract and distance us from the dance, where people actually interact face-to-face, communicating directly with one other. Media alienates us from reality, not in the Marxist sense, but from the ruins of our decaying society, where we are frequently left encumbered by it and coerced into physical isolation. This is not even the mediation of life through the interactive phone or computer screen; this is the fully passive reception of the consumptive reality, which is fed to us by the corporate sector through our television sets.

Very faintly, the Perpignan street scene is visible through the advertising mélange throughout, only returning to clarity at the end, perhaps giving hope for humanity after all.

Percussion: Tacet (No accompaniment is needed; the soundscape is already *full*).

6. Privilege: 5.12 – 6.42:

Still photographs of people of privilege are shown. Their wealth may be inherited, or amassed through corruption, or through the exploitation of their workers and/or customers. Privilege cannot coexist with innocence and is antipathetic to an equitable society. The faces are disfigured with ink blots, to reflect this. An animated stream of banknotes flows over or behind them. The music is a brief extract from Rossini's *Petite messe solennelle*, sung by the Ceramic City Choir (2012), which I surreptitiously recorded at a live performance.

To match the grotesquery of the characters in the animation, a sonically distorted version of the extract is entwined with it. Each privileged person is greeted by an obscenity, extracted from the action movie, *The Last Boy Scout* (1991). A list of epithets is narrated live, to help identify the faces and their contexts. Even without the stench of corruption, the scent of privilege must be commented on, although the hegemony of power, money and celebrity proclaim their innocence. The lives of these people lay the foundation stones for inequity, callousness and bitter warfare.

Text: Read in sequence as each face changes:

<i>She dreamed of oil</i>	<i>Window man</i>	<i>Fascinating</i>	<i>Motor racing</i>
<i>Cash is so cool</i>	<i>Chemical wife</i>	<i>RBS</i>	<i>Everything else</i>
<i>Food and Cement</i>	<i>Oil and Yeltsin</i>	<i>Tellytubby</i>	<i>Acting princess</i>
<i>Another princess</i>	<i>Ex-army</i>	<i>Widow</i>	<i>Tellytubby too</i>
<i>BHS yachtsman</i>	<i>Eton</i>	<i>Cheap rent</i>	<i>Mrs T</i>
<i>Mail</i>	<i>Google man</i>	<i>Eton</i>	<i>Old man</i>
<i>WMD man</i>	<i>Shoes</i>	<i>Rolls</i>	<i>No homage</i>
<i>Eton</i>	<i>WMD too</i>	<i>Money.</i>	

The Rossini extract was distorted using the Multi-band harmonizer from *Cecilia*.

Percussion: Tacet (The sound is already *full*)

7. Outrage: 6.42 – 7.52:

The scene starts with the sound (and video, briefly) of falling rain, stretched and deepened, reverberating and with more presence than its original *white noise* approximation. This continues throughout the scene, rising and falling. In the spring of 2018, a Kurdish demonstration, in Queen Street, Cardiff, approaches the camera, amplified voices calling out

slogans (“Shame on UK”). A street musician’s beatbox accompanies the demo. Two people speak directly to camera. (7m.12s) “That’s how Turkish government kill civilian people and children. Show everybody. Thank you.” (7m.20s) “How Turkey’s killing a child in Syria.” Of importance to me personally was that I was there, at that time, to share in that solemnity. My attendance was unplanned, as it was at the Catalan street dance, and the demonstration and rally in the *Parallel Lines* piece above. I can attach an importance to this, a significance, being a passive participant in the unfolding events of the world.

Over the video are stills of people apparently enraged. They include hyped-up sports-people, actors, politicians, serial killers, a cross-media composer and various pundits; it seems that the apparently outraged facial expression can be produced by many different emotions. The final still is of Malcolm X, with the rain leading us into the next scene. No additional recorded sound is present, or necessary. Using a mobile phone as a sound recorder offers a monophonic soundtrack; the sonic movement following the demonstration was added in post-production.

Percussion: *Negative sounds, extracts of perdition.* Addition of bass tones in Dm. Start as chanting starts. Duck during voice to camera (twice).

8. Violence: 7.52 – 9.02:

This section is a commentary on the perversion of sport where the sublimation of violence is subsumed by the reality. The brutality of the boxing match is displayed in the baying and roaring of the fans rather than the gloves of the boxers; the emotional release of the life-frustrated football hooligans comes via aggression.

In the scene, a video of football hooligans in the 1970s being heavily policed is overlaid by inserts from appropriated 1950s and 60s boxing matches. The sound includes extracts from their original commentaries. A self-recorded soundscape from a lower division football match is inserted into the mix, rising as videos of recent football crowds join the inserts. The football

match sounds start to dominate, a goal is scored by the home team and the crowd responds. The inserts disappear to leave the hooligans to a chorus of boos.

The roaring crowd voices obviate the need for a drone, the different scenes take it in turn to provide the lead sound, although one boxing commentary runs throughout. The recorded cheer as Port Vale Football Club finally score a goal, coincides with police horses on the pitch and missiles being thrown. There is catharsis being established. Is this what sport is for?

Percussion: Jangling bell sounds (from a processed Casio fanfare) to be played fast and in random bursts.

9. War: 9.02 – 10.24:

Of all the perfidies of our ruling hegemony, war is the vilest. It is played as a power game by the countries' élites: the industrialists, media barons, the military general officers and the political class. The people who are killed or maimed in wars, the common soldiers and civilians, are collateral, while those who command their deaths are lionised.

The scene starts with a still photograph of Keralan mountains with their colours dulled. A mechanical phasing and echoing drone plays, to acknowledge the inhumanity of it all. Sound effects accompany the passage of semi-transparent and ghostly animated toy tanks and vehicles which relentlessly cross the landscape. Children's toy warplanes fly past. A slow, steady pulse defines the machines, the soundscape is artificial and hostile. A dustcart is appropriately the last vehicle to cross the screen as the background darkens and turns blood red.

Percussion: Diegetic war sounds: Gun loads, fires as each toy appears on screen. Large explosion sound for the AT-AT (10:00). Another explosion is to be sustained at the end (10:17)

10. Grief: 10.12 – 12.33:

Given the overall ethos of the piece as an indictment of the human condition, grief seems a suitable emotion to end with. It should always follow violence, since someone's victory is

inevitably someone else's defeat. Although there are male images in this section, the majority are of grieving women, referring to the *Mothers* in the title and the opening scene.

Again, the scene starts with rain, symbol of sadness. An untitled, unpublished piece of the author's dismal and dramatic original music, (score unavailable) possibly classic-led, but equally possibly influenced by Morricone's film scores, plays. The original MIDI piece is mixed with a phased version to add to the soundtrack the same obscurity that the visual component contains: that is, a series of images, panned paintings of genuine grief and emotion, colour removed, black and white tinted dull blue. A text is narrated slowly, and with gravity, linking sound to the visual stream. This reflects ritual: I particularly have in mind the naming of the dead at the 9/11 memorial services, and the ghosts in the *Parallel Lines* piece.

The narration ends with the words of the title. There is a final word, *Ending*. This can refer to the end of the composition or to the inevitability of the passing of all things.

Text: To be read dramatically as each picture changes:

<i>In the emptiness</i>	<i>Of disbelief</i>	<i>In the horror of the massacre</i>
<i>An old man tears at his eyes</i>	<i>There is no justice</i>	<i>The daughter weeps</i>
<i>Drowning in madness Ophelia sleeps...</i>		<i>The woman is gone</i>
<i>Angels hide their eyes</i>	<i>Mother cannot look</i>	<i>At the raging ones</i>
<i>Oppressors of the weak</i>	<i>Murdering the strong</i>	<i>And so, the sister dies</i>
<i>A mother holds her dying son</i>		

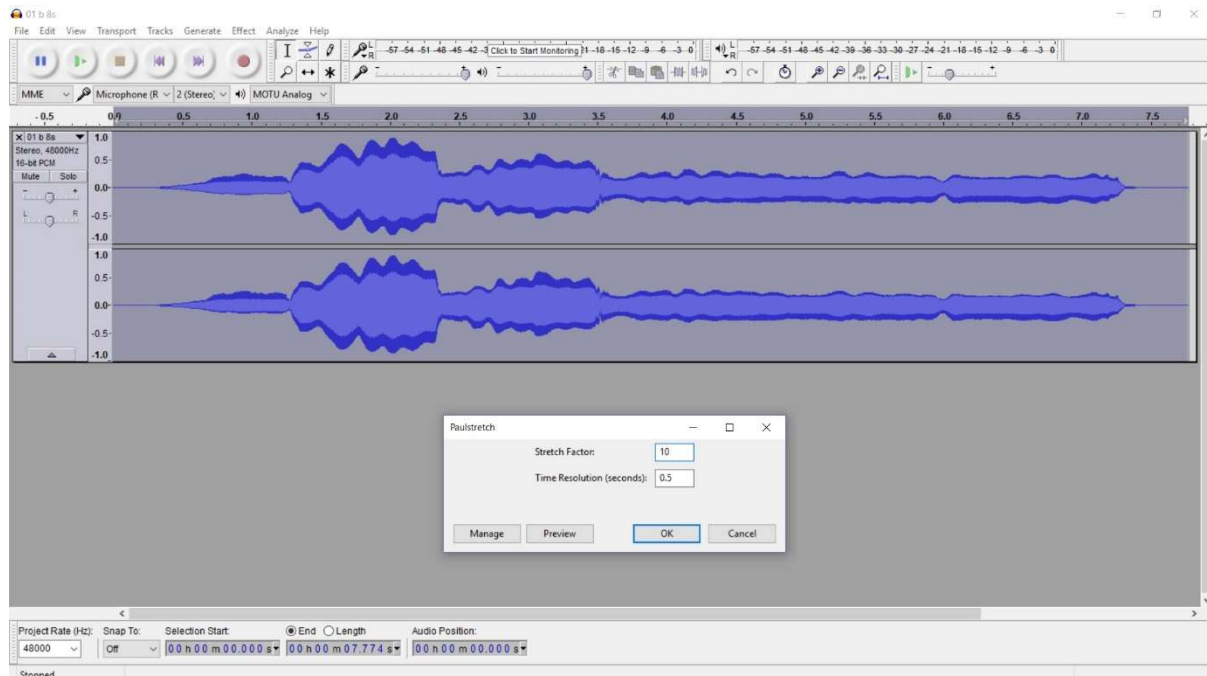
Then slowly, following the rhythm of the music:

<i>Mother</i>	<i>Baby</i>	<i>Life</i>
<i>Ending.</i>		

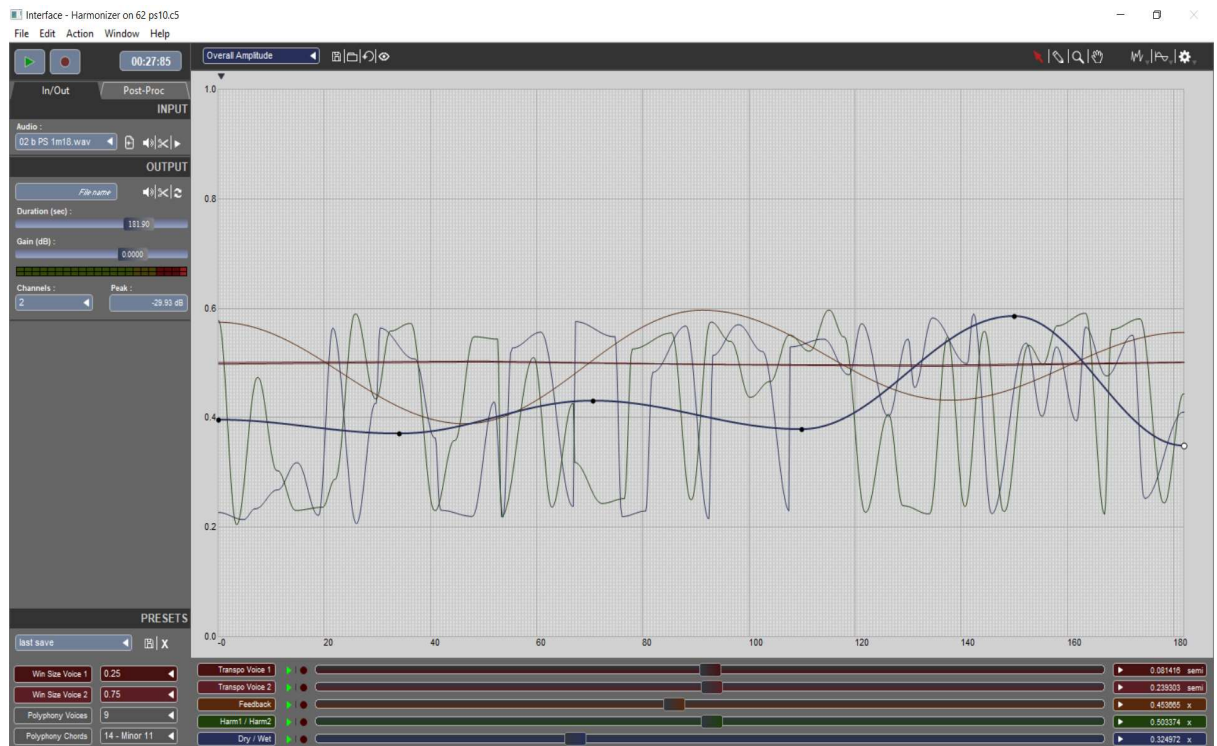
Percussion: Tacet (Sound is already full)

ADDENDUM 2: Drone Making - an interactive file available on Data 2.

Our drone starts with [EXAMPLE 1](#), which was a simple four note flute sequence, of no particular interest.



The recording is first stretched in Audacity, (*PStretch*, x10), which will take us to [EXAMPLE 2](#). Again, there is no real merit in the product – although the areas where the notes change contain more sonic information, featuring gentle clashes and harmonies. The short sound files may be modified using the *harmonizer* function in another open-source audio processing program, **Cecilia**. This is a freeware graphical front-end for the programming language C-Sound. Since the files used in drone building are created from real instrumental sound, rather than electronic sources, there will be imperfections in the sound spectrum rather than the pure frequencies of computer-generated sine-based tones. These variances are transmitted to the harmonics generated, which builds up an interesting and complex spectrum, reminiscent of the infinitesimally changing colours in “Occam Ocean” (Radigue, 2017). The settings used in the diagram produced [EXAMPLE 3](#).



The actual graphed settings are mainly for interest – the harmonising effect is defined in the number of polyphony voices (9) and the chosen polyphony chords (Minor 11). The graphed settings: Volume, “Transpo” 1 and 2, Feedback, “Harm” 1 and 2, Dry and Wet, and others not shown can be tinkered with, or titrated, with some options retained but most discarded. Various settings have been tried in producing each individual drone, but it was found that simple settings of just three or four notes, perhaps harmonised in a minor key can create a long, gently varying sound worth listening to.

An inevitable part of the stretching process is a degree of “muddying” of the sound due to the algorithm looking forward into a slur creating close discords in both original notes and their harmonics. The muddy parts can be excised or ignored, depending on the amount they detract from the aesthetic.

In the piece “Notes from the Conference”, these techniques were used on the initial flute recording to produce the drone which enters in the first scene, [EXAMPLE 4](#).

A recording of a short “String Piano” gesture was processed with *Cecilia* to produce the second, contrasting drone, [EXAMPLE 5](#).

ADDENDUM 3 – Search results “BBC News ageing population”

BBC NEWS AGEING POPULATION

About 910,000 results (0.27 seconds)

Search Results [Page 1 of 10]

Videos

 <p>2:10 HOW AN AGEING POPULATION WILL CHANGE THE WORLD -</p> <p>BBC News YouTube - 31 Jan 2014</p>	 <p>34:41 <u>Can ageing be delayed, stopped or even reversed? BBC News</u></p> <p>BBC News YouTube - 11 Feb 2018</p>
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7 Sep 2016 - An *ageing population* means increased pressure for GPs to deal with ... "completely change the nature of society", according to a *new* report.

Numbers of elderly in 24-hour care set to double by 2035 - BBC News

<https://www.bbc.co.uk/news/health-45354846>

31 Aug 2018 - Prof Carol Jagger, from the Newcastle University Institute for *Ageing* and ... "On top of that, extending the retirement age of the UK *population* is ...

The cost of an ageing population - BBC News

<https://www.bbc.co.uk/news/av/.../the-costs-and-challenges-of-an-ageing-population>

23 Sep 2016 - Being positive may be key to successful ageing but the economic challenge of an *ageing population* is a huge global predicament.

Ageing - BBC News

<https://www.bbc.co.uk/news/topics/c302m85q184t/ageing>

All the latest *news* about *Ageing* from the BBC. ... The *populations* of many western countries might be rapidly *ageing*, but it seems that will benefit some ...

A look ahead to an ageing population - BBC News

<https://www.bbc.com/news/av/.../how-an-ageing-population-will-change-the-world>

31 Jan 2014 - Perceptions of the elderly vary widely around the world, according to a *new* report by the Pew Research Center.

Ageing population a 'real risk' to Scottish budget - BBC News

<https://www.bbc.com/news/uk-scotland-scotland-politics-46114518>

7 Nov 2018 - Scotland's *ageing population* poses a "real risk" to the country's budget in future, a Holyrood committee has said. The working-age population is ...

BBC News - With an ageing population, a wave of dementia ...

<https://www.facebook.com/bbcnews/posts/10150681515017217>

With an *ageing population*, a wave of dementia is approaching. Caring for those afflicted isn't easy. Louis Theroux has been investigating.

BBC News (UK) on Twitter: "The population is ageing [https://t.co ...](https://t.co...)

<https://twitter.com/bbcnews/status/835135898207551488?lang=en>

Breaking news, follow @BBCBreaking. ... Our Instagram: *BBCNews* This "*ageing*" *population* are the ones who have paid their dues to the NHS the most so ...

Is low fertility good? | Oxford Institute of Population Ageing

<https://www.ageing.ox.ac.uk/news/is-low-fertility-good-the-lancet>

26 Nov 2018 - *BBC TV News*; *BBC Wales* (radio). > The Lancet article: *Population* and fertility by age and sex for 195 countries and territories, 1950–2017: a ...

Searches related to bbc news ageing population

challenges of an ageing population

ageing population uk

aging population problems

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I must thank Guillaume Dujat, master percussionist, working with whom has always been a pleasure. His efforts and presence at the Noisefloor Festival brought “Mother, Baby, Life”, an extra dimension.

Finally, and most importantly, my supervisor, Dr Sohrab Uduman, has given generously of his encyclopaedic knowledge of music within my area. This is what education should be. His confidence in me and his encouragement have kept me going in the most difficult times, I could not have finished this project without him.

Tim Anderson

Keele, December 2018